

THE DAŚARŪPA  
A TREATISE ON HINDU DRAMATURGY



COLUMBIA UNIVERSITY  
INDO-IRANIAN SERIES

EDITED BY

A. V. WILLIAMS JACKSON  
PROFESSOR OF INDO-IRANIAN LANGUAGES  
IN COLUMBIA UNIVERSITY

VOLUME 7

  
New York  
COLUMBIA UNIVERSITY PRESS  
1912

*All rights reserved*

THE  
DAŚARŪPA

A TREATISE ON HINDU DRAMATURGY

By DHANAMJAYA

NOW FIRST TRANSLATED FROM THE SANSKRIT  
WITH THE TEXT AND AN INTRODUCTION AND NOTES

BY

GEORGE C. O. HAAS, A.M., PH.D.

SOMETIME FELLOW IN INDO-IRANIAN LANGUAGES  
IN COLUMBIA UNIVERSITY

3692



New York  
COLUMBIA UNIVERSITY PRESS  
1912

*All rights reserved*

EARLY NEW DOLEL

89.22

22-7-57

SAT N

Dha/Haa

Copyright 1912

By COLUMBIA UNIVERSITY PRESS

Printed from type, August, 1912

PRESS OF  
THE NEW ERA PRINTING COMPANY  
LANCASTER, PA.

TO MY FATHER



#### PREFATORY NOTE

In the present volume an important treatise on the canons of dramatic composition in early India is published for the first time in an English translation, with the text, explanatory notes, and an introductory account of the author and his work. As a contribution to our knowledge of Hindu dramaturgy, I am glad to accord the book a place in the Indo-Iranian Series, particularly as it comes from one who has long been associated with me as a co-worker in the Oriental field.

A. V. WILLIAMS JACKSON.

## PREFACE

The publication of the present volume, originally planned for 1909, has been delayed until now by various contingencies both unforeseen and unavoidable. While in some respects unfortunate, this delay has been of advantage in giving me opportunities for further investigation and enabling me to add considerably to my collection of comparative material.

For information regarding the plan and scope of the book I would refer the reader to pages xli–xlv of the Introduction. I take this opportunity, however, to emphasize the fact that the transliterated text of Dhanamjaya's treatise has been included solely for the convenience of those using the book; with the exception of a few minor corrections and emendations it is the same as that originally published by Hall in 1865. It should be noted, furthermore, that I have not undertaken to present the comments of Dhanika except in a few special cases, the paragraphs headed 'Com.' being devoted chiefly to recording the source of his numerous illustrative quotations. The limitations I have imposed on myself in the notes will be evident to the reader on inspection.

In deference to the wishes of the publishers I have refrained from using in the present volume the simpler English spellings recommended by the Simplified Spelling Board. I should have preferred to adopt them here, as I have done in my personal correspondence, because I believe that the use of the simpler forms in the publication of books and papers is one of the most effective means of furthering a change at once so necessary and so reasonable.

I am indebted to the librarians of the India Office and of the Deutsche Morgenländische Gesellschaft for their kindness in sending to Professor Jackson, for my use, a number of volumes that were not accessible in this country. It is a pleasure to acknowledge also the uniform courtesy of the publishers, whose

patience must have been sorely taxed by the long course of publication, and of the printers, who have not only performed their part of the task in a highly creditable manner, but have shown the greatest forbearance with the unavoidable delays incident to the production of the book.

My special thanks are due to Professor E. Washburn Hopkins for the use of his copy of the *Satsaiya* of Bihārī and for comments on certain difficult passages; to Professor Charles R. Lanman for placing at my disposal a rare version of the *Mahānāṭaka* and giving me suggestions regarding certain parts of my translation; and to Dr. Franklin Edgerton for material from an unpublished MS. of the *Vikramacarita*. I am sincerely grateful as well to Dr. Charles J. Ogden, who read the entire book in proof and gave me numerous welcome corrections and suggestions, and to Dr. Louis H. Gray, who carefully examined with me many difficult passages and whose broad scholarship has been helpful at all stages of the work. I wish to express also my appreciation of the help of two other friends, Miss Marie L. Weiss and Miss Jane Porter Williams, who have in various ways generously contributed to the successful completion of my task.

And I wish to record here, above all, some expression, however inadequate, of the debt of gratitude I owe to my friend and teacher, Professor A. V. Williams Jackson. His kindly interest in my work has never flagged since the day, now twelve years past, when I first took up the study of Sanskrit under his guidance, and, even amid the pressure of multifarious duties, he has always placed his time and energy ungrudgingly at my disposal. In the preparation of this book I have had throughout the benefit of his encouragement and his stimulating criticism, and it bears some evidence of his comments and suggestions on almost every page. My years of association with him at Columbia as pupil and as co-worker will always remain a precious memory.

GEORGE C. O. HAAS.

July 28, 1912.

## CONTENTS

	<small>PAGE</small>
PREFATORY NOTE BY THE EDITOR OF THE SERIES . . . . .	vi
PREFACE . . . . .	vii
BIBLIOGRAPHY . . . . .	xiii
CONSPECTUS OF EDITIONS OF TEXTS . . . . .	xiv
LIST OF ABBREVIATIONS AND SYMBOLS . . . . .	xviii
INTRODUCTION . . . . .	xxi
1. Concerning the Daśarūpa of Dhanamjaya . . . . .	xxi
The author and his patron . . . . .	xxi
Contemporaries of Dhanamjaya . . . . .	xxiv
Scope and importance of the Daśarūpa . . . . .	xxvi
Style and method of treatment . . . . .	xxviii
Meters and metrical considerations . . . . .	xxix
2. Concerning Dhanika's commentary on the Daśarūpa . . . . .	xxxii
Authorship and date . . . . .	xxxii
Character and value . . . . .	xxxv
Dhanika's explanatory and illustrative quotations . . . . .	xxxv
3. Concerning previous editions of the Daśarūpa . . . . .	xxxix
Hall's edition . . . . .	xxxix
Jīvānanda Vidyāsāgara's edition . . . . .	xl
Parab's edition . . . . .	xli
4. Concerning the present edition . . . . .	xli
Constitution of the text . . . . .	xli
The numbering of sections . . . . .	xlii
The translation . . . . .	xlii
Extracts from the commentary of Dhanika . . . . .	xlii
The notes in this volume . . . . .	xlii

## THE DAŚARŪPA: TEXT, TRANSLATION, EXTRACTS FROM THE COMMENTARY, AND NOTES:

BOOK ONE . . . . .	I
Introductory remarks . . . . .	2
Fundamental definitions . . . . .	3

	PAGE
Pantomime and Dancing as accessories . . . . .	4
Basis of classification of dramas . . . . .	6
Subdivisions of the Subject-matter . . . . .	6
Elements of the Plot . . . . .	8
The five Stages of the Action . . . . .	9
The five Junctures . . . . .	11
The Opening and its subdivisions . . . . .	12
The Progression and its subdivisions . . . . .	15
The Development and its subdivisions . . . . .	20
The Pause and its subdivisions . . . . .	24
The Conclusion and its subdivisions . . . . .	28
Sixfold application of the subdivisions . . . . .	32
Twofold treatment of the Subject-matter . . . . .	33
The five kinds of Intermediate Scene . . . . .	33
Asides, Confidential Remarks, and the like . . . . .	36
Conclusion of the First Book . . . . .	38
 Book Two . . . . .	40
Characteristics of the Hero . . . . .	40
The four types of Hero . . . . .	40
The Hero as lover . . . . .	42
Companions of the Hero . . . . .	44
The Opponent of the Hero . . . . .	45
Qualities of the Hero . . . . .	45
The three kinds of Heroine . . . . .	48
The Hero's wife as Heroine . . . . .	49
A maiden or another's wife as Heroine . . . . .	52
A courtezan as Heroine . . . . .	53
Classification of Heroines according to their relations with the Hero . . . . .	54
Messengers of the Heroine . . . . .	58
The twenty natural graces of the Heroine . . . . .	58
Assistants of the Hero when a king . . . . .	65
Grouping of characters according to rank . . . . .	67
The Gay Style of Procedure . . . . .	67
The Grandiose Style of Procedure . . . . .	70

## CONTENTS

xi

	PAGE
The Horrific Style of Procedure . . . . .	71
Other Styles of Procedure . . . . .	73
Employment of the Styles of Procedure . . . . .	74
Local characteristics of a drama . . . . .	74
Language of the various characters . . . . .	75
Prescribed modes of address . . . . .	76
Conclusion of the Second Book . . . . .	77
 BOOK THREE . . . . .	 79
The Nāṭaka as the typical variety of drama . . . . .	79
The beginning of a play . . . . .	79
The Eloquent Style . . . . .	81
The Introduction and its various forms . . . . .	82
The subdivisions of the Vīthī . . . . .	84
Use of these introductory elements . . . . .	88
Selection of the Principal Subject . . . . .	89
Adaptation of the story . . . . .	89
Arrangement of the dramatic structure . . . . .	90
Appropriate arrangement of the beginning . . . . .	90
Characteristics of an Act . . . . .	91
The Sentiments and their uses . . . . .	92
Actions not permitted on the stage . . . . .	93
The contents of an Act . . . . .	93
The number of Acts in the Nāṭaka . . . . .	94
Description of the Prakaraṇa . . . . .	94
Description of the Nāṭikā . . . . .	95
Description of the Bhāṇa . . . . .	98
The forms of Gentle Dance . . . . .	99
Description of the Prahasana . . . . .	99
Description of the Dima . . . . .	100
Description of the Vyāyoga . . . . .	101
Description of the Samavakāra . . . . .	102
Description of the Vīthī . . . . .	103
Description of the Utsṛṣṭikāṇka . . . . .	104
Description of the Īhāmṛga . . . . .	104
Conclusion of the Third Book . . . . .	105

	PAGE
BOOK FOUR . . . . .	106
Sentiment and its production . . . . .	106
Determinants and Consequents defined . . . . .	106
A State defined . . . . .	108
The Involuntary States . . . . .	108
The thirty-three Transitory States . . . . .	109
The Permanent States . . . . .	124
Fourfold character of the Sentiments . . . . .	127
Sentiment defined . . . . .	129
The Erotic Sentiment . . . . .	130
Varieties of the Erotic Sentiment . . . . .	131
Privation and its stages . . . . .	132
Separation and its varieties . . . . .	134
Union and its characteristics . . . . .	140
The Heroic Sentiment . . . . .	141
The Odious Sentiment . . . . .	141
The Furious Sentiment . . . . .	142
The Comic Sentiment . . . . .	143
The Marvelous Sentiment . . . . .	145
The Terrible Sentiment . . . . .	145
The Pathetic Sentiment . . . . .	146
Various matters omitted in this work . . . . .	147
Conclusion of the Fourth Book . . . . .	148
Conclusion of the entire work . . . . .	148
APPENDIX: Classification of the sixteen types of Heroine . . . . .	149
ADDENDA . . . . .	150
INDEX OF SANSKRIT TECHNICAL TERMS . . . . .	151
GENERAL INDEX . . . . .	159

## BIBLIOGRAPHY

Böhtingk, Otto: Zur Kritik und Erklärung verschiedener indischer Werke. 43. Daçarūpa. In *Mélanges asiatiques* 7. 574-577.

Cimmino, Francesco: L'uso delle didascalie nel dramma indiano. In *Memorie della Reale Accademia di Archeologia, Lettere e Belle Arti*, 2 (1911), p. 131-205. (Published separately, with the same pagination, Napoli, 1912.)

Hall, Fizedward: The Daśa-rūpa, or Hindu Canons of Dramaturgy, by Dhananjaya. Calcutta, 1865. Preface, pages 1-39.

Kale, Moreshwara Rāmachandra: The Sāhityasārasangraha, being a treatise on Indian Poetics based on the works of Dandin, Dhananjaya, Mammata, Vishwanatha, Jagannatha, etc. Part 1. Bombay, 1891.

Lévi, Sylvain: Le Théâtre indien. Paris, 1890.

Regnaud, Paul: La Rhétorique Sanskrite. Paris, 1884.

Schmidt, Richard: Beiträge zur indischen Erotik. Leipzig, 1902. (Second edition, Berlin, 1911.)<sup>1</sup>

Trivedī, Kamalāśaṅkara Prāṇaśaṅkara: The Pratāparudrayaśobhūṣaṇa of Vidyānātha. Bombay, 1909. Notes, pages 1-68.

<sup>1</sup> In spite of the date on the title-page, this edition appeared in the autumn of 1910. It is not nearly so useful as the first edition, much of the Sanskrit original text being omitted, but I have added references to its pages throughout, for the convenience of scholars.

## CONSPECTUS OF EDITIONS OF TEXTS

This list indicates the editions of Sanskrit and Prâkrit works to which the citations in this volume refer. Abbreviated designations are given in square brackets after the titles.

Agni-Purâna [AP.]. Ed. Râjendralâla Mitra, Calcutta, 1879.  
(For reference to the ed. of Tarkaratna and the tr. of Dutt, add 1 to the chapter numbers after chapter 221.)

Anârgharâghava of Murâri. Ed. Durgâprasâd and Parab, 2d ed., Bombay, 1894.

Amaruśataka [Amaru]. Ed. Simon, Kiel, 1893.

Alamkâra of Vâgbhata, see Vâgbhâtalamkâra.

Alamkâraśekhara of Keśavamîśra. Ed. Sîvadatta and Parab, Bombay, 1895.

Uttararâmacarita of Bhavabhûti [Uttararâma.]. Ed. Ratnam Aiyar and Parab, Bombay, 1899.

Karpûramâñjari of Râjaśekhara. Ed. Konow and Lanman, Cambridge, Mass., 1901 (Harvard Oriental Series, vol. 4).

Kâmasûtra of Vâtsyâyana. Ed. Durgâprasâd, Bombay, 1891.

Kâvyaprakâśa of Mammaṭa. Ed. Vâmanâchârya, 2d ed., Bombay, 1901. (This work may be consulted also in the translation of Gaṅgânâtha Jhâ, Benares, 1898, where the sections are correspondingly numbered.)

Kâvyapradîpa of Govinda. Ed. Durgâprasâd and Parab, Bombay, 1891.

Kâvyanûsâsana of Vâgbhâṭa [Vâgbh. Kâvyan.]. Ed. Sîvadatta and Parab, Bombay, 1894.

Kâvyanûsâsana of Hemacandra [Hem. Kâvyan.]. Ed. Sîvadatta and Parab, Bombay, 1901.

Kâvylâmkâra of Rudrata [Rudr. Kâvyl.]. Ed. Durgâprasâd and Parab, Bombay, 1886.

Kirâtârjunîya of Bhâravi. Ed. Godabole and Parab, Bombay, 1885.

Kumârasambhava of Kâlidâsa. Ed. Pansîkar, Bombay, 1908.

Candrāloka of Jayadeva. Ed. Jīvānanda Vidyāsāgara, 2d ed., Calcutta, 1906.

Dhvanyāloka of Ānandavardhana. Ed. Durgāprasād and Parab, Bombay, 1891. (This work may be consulted also in the translation of Jacobi, ZDMG. 56-57.)

Navasāhasārikacarita of Padmagupta (also called Parimala). Ed. Vāmana Shāstri Islāmpurkar, Bombay, 1895 (Bombay Sanskrit Series, no. 53).

Nāgānanda of Harṣadeva [Nāgān.]. Ed. Brahme and Paranjape, Poona, 1893.

Nītiśataka of Bhartrhari [Nītiś.]. In *Bhartṛhari-viracitam śatakātrayam*, 2d ed., Bombay (Nirṇaya Sāgara Press), 1891.

Pratāparudrayāśobhūṣāṇa of Vidyānātha [Pratāpar.]. Ed. Trivedi, Bombay, 1909<sup>1</sup> (Bombay Sanskrit and Prākrit Series, no. 65).

Priyadarśikā of Harṣadeva. Ed. Krishnamachariar, Srirangam, 1906.

Bālārāmāyaṇa of Rājaśekhara. Ed. Govinda Deva Sāstri, Benares, 1869.

Bhāratīyanātyaśāstra [Bh.]. Books 1-14, ed. Grosset, Paris and Lyons, 1898; books 18, 19, 20, 24,<sup>2</sup> ed. Hall, in *The Daśa-Rūpa*, Calcutta, 1865, p. 199-241; all other books are cited according to the edition of Śivadatta and Parab, Bombay, 1894. (Books 6 and 7 may be consulted also in Regnaud's *Rhétorique Sanskrit*, Paris, 1884, appendix, p. 1-42.)

Bhāṣābhūṣāṇa of Jas'want Singh. Ed. Grierson, in *The Satsaiya of Bihārī*, Calcutta, 1896, p. 23-135. (Hindi text.)

Bhojaprabandha of Ballāla. Ed. Parab, 2d ed., Bombay, 1904.

Mahānāṭaka (also called Hanuman-nāṭaka). Ed. Jīvānanda Vidyāsāgara, 2d ed., Calcutta, 1890.

Mahāvīracarita of Bhavabhūti [Mahāvīra.]. Ed. Ratnam Aiyar, Rangachariar, and Parab, Bombay, 1892.

<sup>1</sup> The method of numbering sections in this publication is irregular and utterly impractical. The printer has made matters worse by omitting the section-numbers in many places. To facilitate reference I have frequently added page-numbers to the citations.

<sup>2</sup> The last of the four books edited by Hall, really book 24, bears the number 34 in his text.

Māgha-kāvya, see Śiśupālavadha.

Mālatimādhava of Bhavabhūti [Mālatīm.]. Ed. Telang, Bombay, 1892.

Mālavikāgnimitra of Kālidāsa [Mālav.]. Ed. Parab, Bombay, 1890.

Mudrārākṣasa of Viśākhadatta. Ed. Telang, 2d ed., Bombay, 1893 (Bombay Sanskrit Series, no. 27). Reference is made also to the edition of Kale, Bombay, 1900.

Mṛcchakaṭika of Śūdraka [Mṛcch.]. Ed. Parab, Bombay, 1900.

Meghadūta of Kālidāsa. Ed. Parab, 5th ed., Bombay, 1902.

Raghuvamśa of Kālidāsa. Ed. Parab, 4th ed., Bombay, 1892.

Ratirahasya of Harihara (said to form part of a work entitled Śrīgāradipikā or Śrīgārabhedapradīpa).<sup>1</sup> Ed. Schmidt, ZDMG. 57 (1903), p. 705-739.

Ratnāvali of Harsadeva [Ratn.]. Ed. Parab, Bombay, 1895.

Rasagangādhara of Jagannātha [Rasagaṅg.]. Ed. Durgāprasād and Parab, Bombay, 1888.

Rasataraṅginī of Bhānudatta [Rasatar.]. Ed. Regnaud, in his *Rhétorique Sanskrite*, Paris, 1884, appendix, p. 43-70.

Rasamañjari of Bhānudatta. Ed. Tailanga, Benares, 1904 (Benares Sanskrit Series).

Rasaratnāhāra of Śivarāma Tripāṭhin [Rasaratn.]. Published in *Kāvyaṁālā*, part 6, Bombay, 1890, p. 118-143.

Vāgbhaṭālamkāra of Vāgbhaṭa [Vāgbhaṭāl.]. Ed. Śivadatta and Parab, Bombay, 1895.

Vikramorvaśi of Kālidāsa. Ed. Parab and Telang, Bombay, 1888.

Viddhaśālabhañjikā of Rājaśekhara. Ed. Arte, Poona, 1886.

Veṇīsamhāra of Nārāyaṇa Bhaṭṭa [Veṇī.]. Ed. Parab and Mād-gāvkar, Bombay, 1898.

Vairāgyaśataka of Bhartrhari [Vairāgyaś.]. In *Bhartṛhari-viracitam śatakatrayam*, 2d ed., Bombay (Nirṇaya Sāgara Press), 1891.

<sup>1</sup> With reference to the name of this treatise, cf. Leumann, ZDMG. 58 (1904), p. 203: 'Was zunächst den Titel betrifft, so sprechen wir besser von Ratirahasya als von Śrīgāradipikā; denn einstweilen ist eben nur die Ratirahasya-Partie der Śrīgāradipikā—und selbst sie vielleicht nicht vollständig—zur Hand.' Cf. in general Schmidt, *Beiträge zur indischen Erotik*, 2d ed., Berlin, 1911, p. 72.

Śakuntalā of Kālidāsa. Ed. Godabole and Parab, 3d ed., Bombay, 1891.

Śāringadharapaddhati [Śāring.]. Ed. Peterson (vol. 1, text; no more published), Bombay, 1888 (Bombay Sanskrit Series, no. 37).

Śiśupālavadha of Māgha [Māgha]. Ed. Durgāprasād and Śivadatta, 4th ed., Bombay, 1905.

Śrīngāratilaka of Rudrāta [Rudr. Śrīng.]. Ed. Pischel, Kiel, 1886. (This work may be consulted also in *Kāvyamālā*, part 3, Bombay, 1887, p. 111-152.)

Śrīngāratilaka (attributed to Kālidāsa). Ed. Haeberlin, in his *Kāvyasangraha: a Sanscrit anthology*, Calcutta, 1847, p. 14-17.

Śrīngāradipikā of Harihara, see Ratirahasya.

Śrīngāraśataka of Bhartṛhari [Śrīngāraś.]. In *Bhartṛhari-viracitam śatakatrayam*, 2d ed., Bombay (Nirṇaya Sāgara Press), 1891.

Sarasvatīkanthābharaṇa of Bhojarāja [Sarasv.]. Ed. Jīvānanda Vidyāsāgara, 2d ed., Calcutta, 1894. Reference is made also to the edition of Borooah [ed. B.], Calcutta, 1883.<sup>2</sup>

Sāhityakaumudī of Vidyābhūṣaṇa. Ed. Śivadatta and Parab, Bombay, 1897.

Sāhityadarpaṇa of Viśvanātha Kavirāja [SD.]. Ed. Roer, Calcutta, 1851. Tr. Ballantyne and Mitra, Calcutta, 1875. (Bibliotheca Indica.) Occasional reference is made also to the edition of Dviveda and Parab, Bombay, 1902.

Sāhityasāra of Acyutaśarman (or Acyutarāya). Bombay (Nirṇaya Sāgara Press), 1906.

Subhāṣitāvali of Vallabhadeva. Ed. Peterson and Durgāprasāda, Bombay, 1886 (Bombay Sanskrit Series, no. 31).

Hanuman-nāṭaka, see Mahānāṭaka.

Hālasaptaśati [Hāla]. Ed. Weber, *Das Saptaśatakam des Hāla*, Leipzig, 1881.

<sup>2</sup> The title of this work is as follows: *Vamana Kavyalamkara Sutravṛtti*, *Vagbhata Alamkara*, and *Sarasvatīkanthābharaṇa*. Edited by Anundoram Borooah. With a few notes and extracts from old commentaries. Calcutta, 1883.

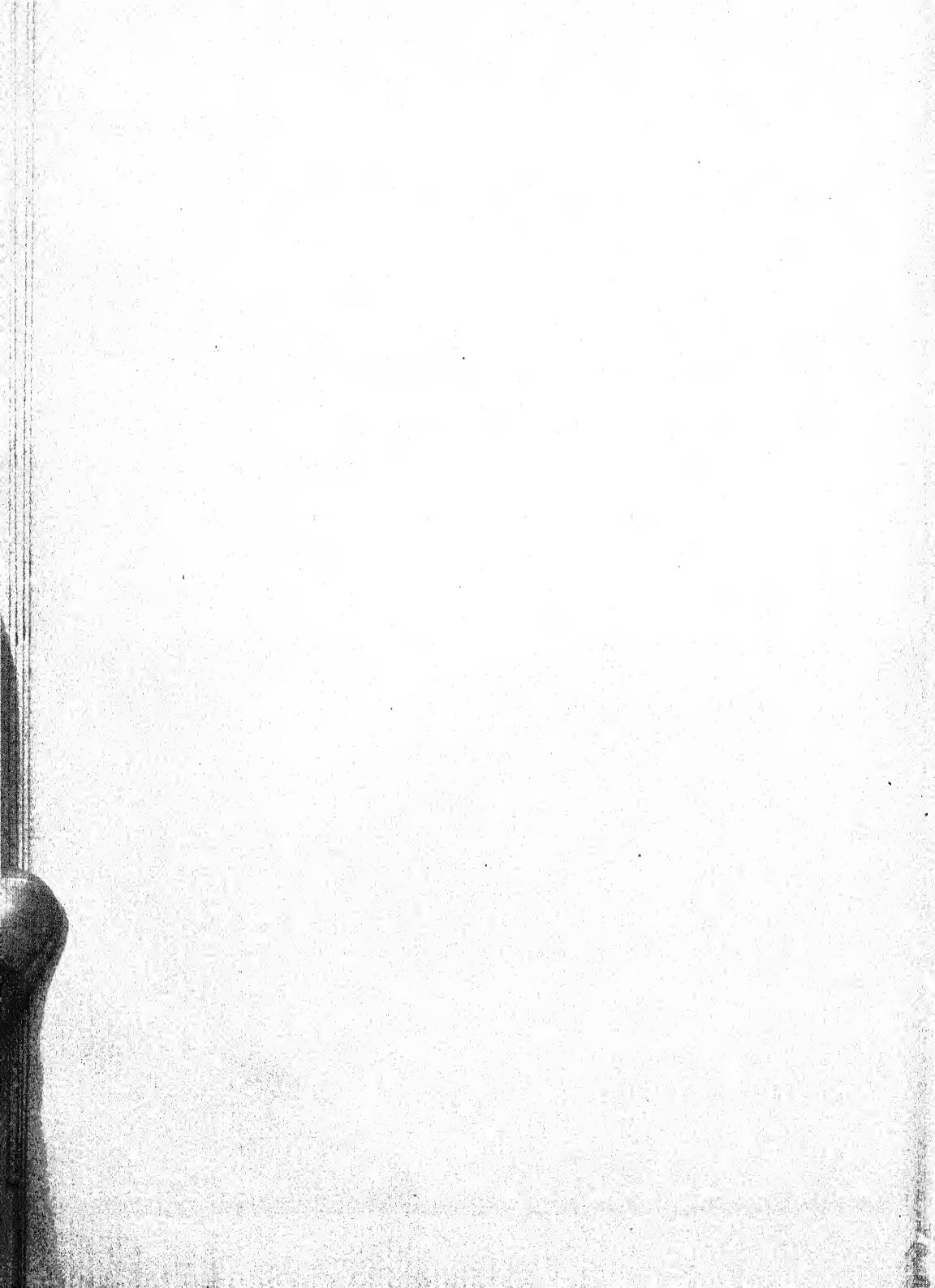
## LIST OF ABBREVIATIONS AND SYMBOLS

AP.	== Agni-Purāṇa.
B.	== Anundoram Borooah (editor of the Sarasvatī- kaṇṭhābharāṇa).
BB.	== Bezzengerger's Beiträge.
Bh.	== Bhāratīya-nātyaśāstra.
BR.	== Böhtlingk and Roth's <i>Sanskrit-Wörterbuch</i> , 7 volumes, St. Petersburg, 1855-1875.
com.	== commentary, commentator.
DR.	== Daśarūpa.
ed.	== edited by, edition.
Ep. Ind.	== Epigraphia Indica.
ex.	== example.
H	== text of the Daśarūpa in Hall's edition.
Hall	== Hall's edition of the Daśarūpa, Calcutta, 1865.
Hem. Kāvyān.	== Hemacandra's Kāvyānuśāsana.
Ind. Ant.	== The Indian Antiquary.
JAOS.	== Journal of the American Oriental Society.
JRAS.	== Journal of the Royal Asiatic Society.
Lévi	== Lévi's <i>Théâtre indien</i> , Paris, 1890.
Mahāvīra.	== Bhavabhūti's Mahāvīracarita.
Mālatīm.	== Bhavabhūti's Mālatīmādhava.
Mālav.	== Kālidāsa's Mālavikāgnimitra.
Mṛcch.	== Sūdraka's Mṛcchakaṭika.
Nāgān.	== Harṣadeva's Nāgānanda.
P	== text of the Daśarūpa in Parab's edition.
Pratāpar.	== Vidyānātha's Pratāparudrayaśobhūṣaṇa.
Rasagaṅg.	== Jagannātha's Rasagaṅgādhara.
Rasaratn.	== Sīvarāma Tripāṭhin's Rasaratnahāra.
Rasatār.	== Bhānudatta's Rasataraṅginī.
Ratn.	== Harṣadeva's Ratnāvalī.

Regnaud	= Regnaud's <i>Rhétorique Sanskrite</i> , Paris, 1884.
Rudr. Kāvyāl.	= Rudraṭa's Kāvyālamkāra.
Rudr. Śrīng.	= Rudraṭa's Śrīgāratilaka.
Sarasv.	= Bhojarāja's Sarasvatikāṇṭhābharaṇa.
Sārīng.	= Sārīngadharapaddhati.
Sb.	= Sitzungsberichte.
Schmidt	= Schmidt's <i>Beiträge zur indischen Erotik</i> , Leipzig, 1902; 2d edition, Berlin, 1911 (actually published in 1910).
SD.	= Viśvanātha Kavirāja's Sāhityadarpaṇa.
Skm.	= Śrīdharaḍāsa's Saduktikarṇāmṛta (see Aufrecht, ZDMG. 36).
Spr.	= Böhtlingk's <i>Indische Sprüche</i> , 2d edition, St. Petersburg, 1870-1873.
tr.	= translated by, translation.
Uttararāma.	= Bhavabhūti's Uttararāma-carita.
V	= text of the Daśarūpa in Vidyāsāgara's edition.
v.	= verse, metrical portion.
Vāgbhaṭāl.	= Vāgbhaṭālamkāra.
Vāgbh. Kāvyān.	= Vāgbhaṭa's Kāvyānuśāsana.
Venī.	= Nārāyaṇa Bhaṭṭa's Veṇīsaṃhāra.
WZKM.	= Wiener Zeitschrift für die Kunde des Morgenlandes.
ZDMG.	= Zeitschrift der Deutschen Morgenländischen Gesellschaft.

° indicates the omission of the preceding or following part of a word or stanza.

॥ indicates parallel or identical passages in other Hindu works, chiefly dramaturgic and rhetorical.



## INTRODUCTION

### I. CONCERNING THE DAŚARŪPA OF DHANAMJAYA

**The author and his patron.** The Daśarūpa,<sup>1</sup> or Treatise on the Ten Forms of Drama, one of the most important works on Hindu dramaturgy, was composed by Dhanamjaya, son of Viṣṇu, in Mālava in the last quarter of the tenth century A.D., during the reign of Vākpatirāja II, or Muñja.<sup>2</sup> The monarch's name is given by Dhanamjaya in his concluding stanza (DR. 4. 91), where he states that his 'intelligence was derived from discourse with the sovereign lord Muñja.' This ruler, who had a great variety of names or epithets (Muñja, Vākpati, Utpalarāja, Amoghavarṣa, Pr̥thivīvallabha, Śrīvallabha),<sup>3</sup> was the seventh

<sup>1</sup> The name appears as *Daśarūpa* or, more frequently, as *Daśarūpaka*, with the suffix *-ka*. For the shorter form, which I use throughout in referring to the work, we have, as Hall observed (p. 4, notes), the warrant of Dhanamjaya himself in his concluding lines (4. 91), as well as the 'implied support of Dhanika,' who gave his commentary the title *Daśarūpāvaloka*. Cf. also the parallel forms *Daśarūpa-tīkā* and *Daśarūpaka-tīkā* noted as names of another commentary by Aufrecht, *Cat. Cod. Oxon.* p. 135 b.

<sup>2</sup> See Bühler (and Zachariae), 'Ueber das *Navasāhasāṅkacharita* des Padmagupta oder Parimala,' in *Sb. der phil.-hist. Classe der kais. Akad. der Wiss. zu Wien*, 116 (1888), p. 620-625 (= English translation, *Ind. Ant.* 36. 168-170). The last (15th) section of the first prakāśa of Merutunga's *Prabandhacintāmaṇi* (completed April, 1306) is devoted to an account of Muñja; see the translation by Tawney, Calcutta, 1901 (*Bibliotheca Indica*), p. 30-36. Muñja is mentioned by Śambhu in his *Rājendrakarṇapūra*, v. 17 (Aufrecht, *Catalogus Catalogorum*, 1. 460 b). For inscriptions recording land-grants by Muñja-Vākpati see *Archaeol. Survey of Western India*, vol. 3 (Burgess), London, 1878, p. 100 (given also at *Ind. Ant.* 6. 48-53); *Ind. Ant.* 14. 150-161.

<sup>3</sup> Cf. Bühler, *op. cit.* p. 620-621; *Ep. Ind.* 1. 226. See also p. xxiii, below. For an inscription giving the name Utpalarāja see *Ep. Ind.* 5, p. vi.

rāja of the Paramāra dynasty of Mālava.<sup>1</sup> He came to the throne in 974 A.D., succeeding his father Siyaka, and held sway until about 995,<sup>2</sup> when he was defeated, taken captive, and executed by the neighboring Cālukya king Tailapa II (or Taila),<sup>3</sup> whom he had, according to the author Merutunga, conquered in six previous campaigns.<sup>4</sup>

Muñja was not only an intrepid warrior, but a poet<sup>5</sup> and patron of letters as well. Padmagupta, the author of the *Navasāhasāñikacarita*, twice calls the king a 'friend of poets'<sup>6</sup> and states that it was because of royal favor that he, too, was able to 'wander along the path trod by the master-poets.'<sup>7</sup> The lexicographer Halāyudha also, in commenting on the metrical treatise of Piṅgala, includes stanzas in praise of Muñja's liberality.<sup>8</sup> Furthermore

<sup>1</sup> For inscriptions regarding this dynasty see *Ep. Ind.* 1. 222-238; 2. 180-195. Cf. Bühler, *op. cit.* p. 603-630; Fleet, 'The Dynasties of the Kanarese Districts,' 2d ed., p. 432, in *Bombay Gazetteer*, 1 (1896), pt. 2; Bhandarkar, 'Early History of the Dekkan,' *ibid.* p. 214.

<sup>2</sup> On the date see Bühler, *op. cit.* p. 624-625.

<sup>3</sup> Muñja's execution is attested by Cālukya inscriptions; see *Ind. Ant.* 12. 270; 16. 18, 23; 21. 167-168; *Ep. Ind.* 2. 212-221. Cf. Kielhorn, *Ep. Ind.* 2. 214-215.

<sup>4</sup> Bühler (*op. cit.* p. 623) gives the text as follows: *śāpathadānapūrvakam niśidhya tam purā sodhā nirjitam ity avajñatayā paśyann atirekavarāśāt tāṇi saritam uttirya skandhāvāraṇi niveśyām āsa.* Cf. Prabandhacintāmaṇi, tr. Tawney, Calcutta, 1901, p. 33. Bühler inadvertently translated *sodhā* as 'sechzehnmal,' and this mistake has been perpetuated by him, *Ep. Ind.* 1. 227, and by Vincent Smith, *Early History of India*, p. 317, 328 (2d ed. p. 365, 389).—On Muñja's military exploits see Bühler, *Ep. Ind.* 1. 227-228. His defeat by Balirāja, a Cāhamāna chief, is mentioned in an inscription of about 1262 A.D.; see *Ep. Ind.* 9. 71.—For the legendary account of Muñja, as given in the Bhojaprabandha, see Lassen, *Indische Alterthumskunde*, 3 (Leipzig, 1858), p. 837-841.

<sup>5</sup> Muñja, the author of the *Gāudavaho*, lived early in the eighth century, under King Yaśovarman. Peterson's identification of him with the Paramāra ruler Muñja-Vākpati (*Subhāśitāvali*, p. 115) is erroneous. A similar mistake is found in *Kāvyamālā*, part 1 (2d ed., Bombay, 1893), p. 131, where one of the editors assigns to Utpalarāja (= Muñja) the authorship of the *Pratyabhijñāsūtra*, a work composed by a Saivite guru named Utpaladeva, who lived about 930 A.D.

<sup>6</sup> *Navasāh.* 1. 8: *kavibāndhava*; 11. 93: *kavimitra*.

<sup>7</sup> *Navasāh.* 1. 7. The text is given below, p. xxvi, note 1.

<sup>8</sup> For the text of one of them see p. xxv, note 7, below.

Dhanika, poet and commentator, held an official position at the court<sup>1</sup>; Dhanamjaya claims, as we have seen, to have profited by conversations with his august ruler; and the work of other authors, to be mentioned below, bears added witness to the literary activity during his reign. Some indication that Muñja himself was regarded as a poet<sup>2</sup> is to be found in the fact that Merutuṅga depicts the captive king as versifying his plaints.<sup>3</sup> That he actually was a writer of verse, however, is clearly established by quotations of some of his lines by later writers and in anthologies. One of his stanzas, for example, is twice quoted by Dhanika in his commentary on the Daśarūpa, the author being given in the one case as 'Śrī-Vākpatirājadeva' and in the other as 'Śrī-Muñja'.<sup>4</sup> Another stanza is reproduced by the later Paramāra king Arjunavarman (who ruled early in the thirteenth century) in his Rasikasamṛjivanī, a commentary on the Amaruśataka, with the statement that it was composed by 'our ancestor Muñja, whose other name was Vākpatirāja'.<sup>5</sup> The poet Kṣemendra (fl. 1037-1066 A.D.) quotes three different stanzas by 'Śrīmad-Utpalarāja,' in as many of his works.<sup>6</sup> Two of these, found respectively in the Suvṛttatilaka and the Kavikanṭhābharaṇa, are not otherwise known; the third, a well-known stanza beginning *ahau vā hāre vā*, recurs in one of the Centuries attributed to Bhartr̥hari, where it is probably to be

<sup>1</sup> Cf. page xxxii, below.

<sup>2</sup> In connection with Muñja's literary inclinations it is of interest to note that his nephew, Bhojadeva, was the reputed author of the Sarasvatikāṇṭhābharaṇa, a rhetorical work of some importance (often referred to in my notes). Mufija is mentioned in one of its stanzas (i. 83, p. 60).

<sup>3</sup> Prabandhacintāmaṇi, tr. Tawney, Calcutta, 1901, p. 34-35.—Verses are attributed to Muñja also in Ballāla's Bhojaprabandha. For a list of these and a record of their recurrences in other works see Oster, *Die Resensionen des Bhojaprabandha*, Darmstadt, 1911, p. 24 (dissertation).

<sup>4</sup> See the com. on DR. 4. 66, 67. On Mufija's various names and epithets see above, p. xxi.

<sup>5</sup> His words are: *asmatpūrvavajasya Vākpatirājāparanāmno Muñjadevasya*. See Amaruśataka, ed. Durgāprasād and Parab, Bombay, 1889, p. 23.

<sup>6</sup> Suvṛttatilaka 2. 6 (*Kāvyamālā*, part 2, ed. Durgāprasād and Parab, Bombay, 1886, p. 37); Kavikanṭhābharaṇa 2. 1 (*Kāvyamālā*, pt. 4, 1887, p. 125); Aucityavicāracarcā 16 (*Kāvyamālā*, pt. 1, 2d ed., 1893, p. 131).

regarded as an interpolation.<sup>1</sup> Vallabhadeva included this same stanza and one other in his anthology,<sup>2</sup> and two further specimens of the royal author's verses are found in the *Sārṅgadharapaddhati* (c. 1363 A.D.).<sup>3</sup>

**Contemporaries of Dhanamjaya.** Concerning Dhanamjaya<sup>4</sup> himself nothing is known save his authorship of the *Daśarūpa* and his relations with King Muñja, aside from the fact that a stanza attributed to him is included in Śridharadāsa's anthology, the *Saduktikarṇāmṛta*.<sup>5</sup> Some idea of the literary atmosphere in which he lived, however, can be obtained from a consideration of the other writers that flourished in Mālava at this time. Foremost to command our attention is *Dhanika*, son of Viṣṇu, who not only wrote poetry in Sanskrit and in Prākrit, but also prepared the current commentary on the *Daśarūpa*. He and his commentary will be specially referred to below, in the second part of this Introduction. Next may be mentioned the lexicographer and poet *Dhanapāla*, son of Sarvadeva, who lived at Dhārā,<sup>6</sup> the Mālava capital, under Vākpati and his predecessor Siyaka.<sup>7</sup> He was the author of the *Pāiyalacchī*, a Prākrit vocabu-

<sup>1</sup> *Vairāgyaśataka* 40 (== Spr. 844). In *Sārṅg.*, where this stanza also occurs (4102), it is attributed to *Bhartṛhari*.

<sup>2</sup> *Subhāśitāvali* 3413, 3414. The author is given as 'Śrī-Harṣadevātmaja-Vākpati.'

<sup>3</sup> *Sārṅg.* 126 (by 'Vākpatirāja'), 1017 (by 'Utpalarāja').—According to Aufrecht, *Catalogus Catalogorum*, I. 64 b, Utpalarāja is mentioned or quoted also in the *Saduktikarṇāmṛta* of Śridharadāsa. (But I find no mention of this at ZDMG. 36. 557, in Aufrecht's article on Skm.)

<sup>4</sup> On a different (and probably later) Dhanamjaya, who was the son of Vasudeva and who wrote a kāvya called *Dvisamdhāna*, or *Rāghavapāṇḍaviya*, as well as a brief lexicographical work entitled *Nāmamālā*, see Zachariae, 'Die indischen Wörterbücher (Kośa)', in *Grundriss der indo-arischen Philologie*, I. 3 B, p. 27-28 (Strassburg, 1897).

<sup>5</sup> Skm. 3. 211; cf. Aufrecht, ZDMG. 36 (1882), p. 533-534.

<sup>6</sup> See *Pāiyalacchī* 277.

<sup>7</sup> Merutunga mentions both Dhanapāla and his brother Śobhanamuni; see *Prabandhacintāmani*, tr. Tawney, Calcutta, 1901, p. 52-62. He erroneously places them both at the court of Bhoja, either by inadvertence or to add greater luster to that monarch's entourage; cf. Bühler, BB. 4 (1878), p. 73-75. Dhanapāla is mentioned also by Śāntisūri in his *Prā-*

lary, completed in 972-973 A.D.,<sup>1</sup> and, after his conversion to Jainism, of the *Rśabhapañcāśikā*, fifty verses in Prākrit in honor of Rśabha, the first prophet of the Jains. A work named *Tilakamañjarī* is also ascribed to him.<sup>2</sup> Dhanapāla's younger brother, Śobhanamuni, who was an ardent Jain and is said to have converted his brother to his religious belief after prolonged efforts, was also one of the literary men of this time, having composed the *Śobhanastutayas*, also called *Caturvīṁśatikā*, a work on which Dhanapāla later prepared a commentary.<sup>3</sup> Another contemporary writer, Bhaṭṭa Halāyudha, who probably spent the latter part of his life in Mālava, is known to have been the author of three technical works.<sup>4</sup> Presumably the oldest of these is a lexicographical compendium, the *Abhidhānaratnamālā*<sup>5</sup>; the *Kavirahasya* was written about the year 950 at Mānyakhetā at the court of King Kṛṣṇarāja III<sup>6</sup>; and the *Mṛtasamjīvanī*, a commentary on the *Piṅgalachandahśūtra*, was prepared considerably later at Dhārā at the court of King Muñja, whose liberality is appreciatively referred to in some of the stanzas.<sup>7</sup> The poet Padmagupta (also called *Parimala*),

bhāvakacarita. On both Dhanapāla and Śobhanamuni see Bühler, *Sb. Akad. Wien*, 99 (1882), p. 568-572.

<sup>1</sup> The text of the *Pāīyacacchī* has been published by Bühler, BB. 4 (1878), p. 70-166. On the date of completion of this work see *ibid.* p. 71.

<sup>2</sup> The text of the *Tilakamañjarī*, ed. by Bhavadatta Śāstri and Parab, was published at Bombay in 1903 (*Kāvyamālā* series, no. 85).

<sup>3</sup> The text of Śobhana's work has been edited by Jacobi, ZDMG. 32 (1878), p. 509-534. On the com. see Bühler, *Sb. Akad. Wien*, 99 (1882), p. 570-572.

<sup>4</sup> On Halāyudha see Heller, *Halāyudha's Kavirahasya*, Göttingen, 1894, p. 20-32 (dissertation).

<sup>5</sup> Cf. Zachariae, 'Die indischen Wörterbücher (Kośa)', in *Grundriss der indo-arischen Philologie*, I. 3 B, p. 26 (Strassburg, 1897). The text has been edited by Aufrecht, London, 1861.

<sup>6</sup> Published by Heller, *Halāyudha's Kavirahasya, in beiden Recensionen herausgegeben*, Greifswald, 1900.

<sup>7</sup> This commentary has been printed with Piṅgala's Sūtras in the editions of Viśvanātha Śāstri, Calcutta, 1874 (Bibl. Ind.), and of Kedara-nātha and Panashikar, Bombay, 1908 (*Kāvyamālā* series, no. 91). One

son of Mṛgāṅkagupta, found favor, as was mentioned above, with Vākpatirāja and later with his successor Sindhurāja, at whose direction he wrote the *Navasāhasāṅkacarita*, a mahākāvya in glorification of the sovereign.<sup>1</sup> Dhanika quotes one of his stanzas in his commentary on the *Daśarūpa*.<sup>2</sup> To this same period belongs also the Jain author *Amitagati*, who finished his *Subhāśitasaṃdoha*, or *Subhāśitaratnasāṃdoha*, in 993 A.D., in the reign of Muñja.<sup>3</sup> Another work of his, entitled *Dharma-parīkṣā*, was written in the year 1014.<sup>4</sup>

**Scope and importance of the *Daśarūpa*.** In the *Daśarūpa* Dhanamjaya presents, in the form of a brief manual, the rules of the references to *Muñja-Vākpati* (for a list of which see Weber, *Indische Studien*, 8. 193-4) is as follows (4. 20):—

*sa jayati Vākpatirājaḥ sakalārthimānorathaika kalpataruḥ  
pratyarthibhūta pārthivalakṣmīhaṭhaharaṇadurlalitāḥ.*

Peterson, *Subhāśitāvali*, Bombay, 1886, p. 115, states that this verse is quoted in the *Daśarūpāvaloka*, but I do not find it in the printed text.

<sup>1</sup> See Bühler and Zachariae, 'Ueber das *Navasāhasāṅkacarita* des Padmagupta oder Parimala,' in *Sb. der phil.-hist. Classe der kais. Akad. der Wiss. zu Wien*, 116 (1888), p. 583-630 (English translation of this article: Ind. Ant. 36. 149-172). The text has been published by Vāmana Shāstri Islāmpurkar, Bombay, 1895. Padmagupta's chief reference to his royal patrons is as follows (*Navasāh.* 1. 7, 8):—

*Sarasvatīkalpalataikakandam  
vandāmahe Vākpatirājadevam  
yasya prasādād vayam apy ananya-  
kavīndracirṇe pathi sañcarāmāḥ.*

*divam iyāśur mama vāci mudrām  
adatta yām Vākpatirājadevah  
tasyānūjanmā kavibāndhavasya  
bhinatti tām samprati Sindhurājaḥ.*

<sup>2</sup> See the commentary on DR. 2. 65.

<sup>3</sup> Cf. Kielhorn, *Ind. Ant.* 19. 361; Hertel, WZKM. 17. 105-134. The text of this work has been published by Schmidt and Hertel in ZDMG., vols. 59 and 61, and also by Bhavadatta Sāstri and Parab, Bombay, 1903 (Kāvya-māla series, no. 82).

<sup>4</sup> On this work see Mironow, *Die Dharmaparīkṣā des Amitagati*, Leipzig, 1903 (dissertation).

of dramatic composition originally laid down in the great compendium of Hindu dramatic science, the *Bhāratīyanāṭyaśāstra*. That monumental work, although regarded as authoritative and even invested by tradition with the character of semidivine revelation, was altogether too cumbersome for ordinary use and had the additional disadvantages of diffuse style and a somewhat unsystematic arrangement. From the point of view of the dramatist, particularly, it was unsatisfactory, since the purely dramaturgic portions were submerged, so to speak, in a mass of histrionic and general prescriptions. The author of the *Daśarūpa* accordingly aims, as he himself says, to restate the principles of dramaturgy in more concise and systematic form.<sup>1</sup> He not only professes great reverence for the rules of *Bharata*,<sup>2</sup> but actually adheres for the most part to the terminology and definitions attributed to the venerated sage. *Dhanamjaya* has a somewhat different classification of heroines (DR. 2. 24), and in his treatment of the Erotic Sentiment (DR. 4. 58, etc.) he introduces a new distinction (which, it may be noted in passing, apparently found no favor, for it is ignored by all the later authorities). At 3.48, after quoting (though without indication of source) part of the definition of the *nāṭikā* given in *Bh.*, he ventures to modify it in the direction of greater latitude. The other variations between the two works are not of any special significance and are few in number.<sup>3</sup>

The excellence of *Dhanamjaya*'s presentation and its convenient form gave the *Daśarūpa* a prominence that it has retained to the present day. As a compact exposition of the dicta of the *Bhāratīyanāṭyaśāstra*, it largely superseded that work, manuscripts of which are consequently extremely rare, and it so completely supplanted such dramaturgic treatises as existed previous

<sup>1</sup> Cf. DR. 1. 4 d: *kim cit praguṇaracanayā lakṣaṇam saṅkṣipāmi*.

<sup>2</sup> Cf. DR. 1. 4 c: *pratipadam aparam lakṣma kah kartum işte*.

<sup>3</sup> The chief points to be noted, with the sections of DR. concerned, are: variations in terminology: 1. 31, 79, 80, 96, 107, 120; 2. 80, 86; divergencies in definition: 1. 41, 48, 50, 102; difference in term and definition: 1. 85, 92; omission of a term in DR.: 1. 80. See my notes on these sections.

to its time, that it is, with the sole exception of the Bh., the oldest extant work in its field.

Its importance in the eyes of Indian students of the drama is further attested by the numerous citations of its rules and allusions to them in later rhetorical and dramaturgic treatises and in the native commentaries on Hindu plays. In the *Pratāparudrīya*, for example, we find ten quotations from the *Daśarūpa*,<sup>1</sup> the source being indicated in all but one of the cases; three other passages, also ascribed to the *Daśarūpa*, are not to be found in our text.<sup>2</sup> The *Sāhityadarpana*, furthermore, not only refers to the *Daśarūpa*<sup>3</sup> and criticizes some of its statements,<sup>4</sup> but bases its treatment of dramaturgy to a great extent on *Dhanamjaya*'s work and repeats verbatim or with minor variations a large number of its sections. A similar dependence on the *Daśarūpa* and recognition of its value is found also in other dramaturgic treatises.

**Style and method of treatment.** In style the *Daśarūpa* differs very largely from the *Bhāratīyanāṭyaśāstra* (upon which, as stated above, it is professedly based). The latter is very diffuse, abounds in transitional and introductory formulas,<sup>5</sup> and often uses stock phrases to fill incomplete lines.<sup>6</sup> The *Daśarūpa*, on the other hand, is extremely condensed and avoids all formulaic 'padding' except where it is absolutely required by the meter.<sup>7</sup> In many cases, however, brevity is attained at the expense of clearness, and not a few definitions would be absolutely obscure except for the help to be derived from the commentary and the

<sup>1</sup> The passages quoted are: DR. 1. 11, 15, 23 a, 27 a, 28 b, 34, 36, 115 b; 3. 4; 4. 1. (DR. 1. 115 b is quoted at *Pratāpar.* 3. 35, p. 124; for the others see my notes on the various sections.) DR. is mentioned also at *Pratāpar.* 3, p. 131.

<sup>2</sup> *Pratāpar.* 2, p. 46; 4, p. 221; 4, p. 228. For another pseudo-DR. rule see the com. on *Anargharāghava*, p. 7 (cf. Lévi, pt. 2, p. 4, 24).

<sup>3</sup> See my notes on DR. 1. 50, 55. DR. 3. 37 is quoted, as by *Dhanika*, at SD. 316.

<sup>4</sup> Regarding these criticisms see my notes on DR. 2. 70, 71.

<sup>5</sup> Cf. Bh. 18. 3 b; 18. 40; et passim.

<sup>6</sup> Cf. Bh. 18. 112 b; 19. 83, 84; et passim.

<sup>7</sup> For examples of the occasional use of transitional phrases see DR. 1. 38 (*atha lakṣaṇam*); 1. 67 (*lakṣaṇam ca pravīyate*).

parallel passages that are to be found in other dramaturgic and rhetorical treatises. This is especially the case where only a single word is used to explain the meaning of a technical term, as often happens in Book 1, in the treatment of dramatic structure.<sup>1</sup>

In his definitions of technical terms, Dhanamjaya occasionally resorts to etymological explanations, on the supposition that the root of a word or its component parts will give a satisfactory idea of its meaning and application.<sup>2</sup> As a typical example, and one which shows the method at its best, may be cited the treatment of the word *ādhikārika* in 1. 19. Analytic in character is the definition of the term *vyabhicārin* (4. 8)—

*viśeṣād ābhi mukhyena caranto vy-abhi-cāriṇah*—

in which the author attempts to indicate the force of each of the components by a separate explanatory word. Other examples of etymologic interpretation are found at 1. 9, 20, 81, 126; 2. 44.

The Hindu fondness for minute and often futile classification and subdivision is in evidence throughout the work, but is best exemplified in the treatment of the Erotic Sentiment (4. 56-78) and also of the types of heroine (2. 24-35), the classification of which is shown by a diagram on page 149. Dhanamjaya fortunately refrains from foolish computation (so often found in later treatises<sup>3</sup>) as to the theoretically possible number of types of hero and heroine, but his commentator makes up for the deficiency in the former case.<sup>4</sup>

**Meters and metrical considerations.** The Daśarūpa is composed for the most part in the ordinary śloka meter regularly found in treatises of this kind. Eighteen stanzas, however, including the last section in each book, are written in other meters. A list of these is here given in the order of their occurrence.

<sup>1</sup> Cf. DR. 1. 61, 68, etc.

<sup>2</sup> Such explanations are frequently met with in the Upaniṣads; cf. for example, Bṛhad-Aranyaka Up. 1. 2. 7; 1. 3. 22, 23; 1. 4. 1; Chāndogya Up. 1. 2. 10-12.

<sup>3</sup> See my notes on DR. 2. 45.

<sup>4</sup> Cf. DR. 2. 11, com.

1.	3	āryā	4	44	āryā
	4	sragdharā		57	indravajrā (6 lines)
	6	indravajrā		79	vasantatilaka
	129	vasantatilaka		80	śārdūlavikṛidita
2.	105	upajāti		81	śārdūlavikṛidita
3.	65	vasantatilaka		83	āryā (2 stanzas)
4.	9	sragdharā		90	vasantatilaka
	15	āryā		91	indravajrā
	35	sragdharā			

One of these stanzas (4. 9), a veritable metrical *tour de force*, embodies in its four lines, without extraneous matter of any kind, the names of the thirty-three Transitory States. The second āryā stanza at 4. 83 is defective in all previous editions, lacking one syllabic instant in the second half of the first line. As indicated in the notes on that section, I have remedied this by a very simple emendation of the text.

As might well be expected, Dhananjaya has to resort to a number of expedients to round out his lines or to obtain the needful succession of light and heavy syllables. Perhaps the most natural of these, the use of 'verse-fillers,' is much less frequent in the Daśarūpa than in other works of this kind, because of the compact arrangement of the material. Instances, however, occur here and there; cf. 1. 27 (*ākhyā*); 2. 49 b (*tathā*); etc. Transitional phrases (such as *atha lakṣaṇam*), which occur in the Bhāratīyanātyāśāstra with almost unfailing regularity, are similarly but little employed, the two chief cases being at 1. 38 and 1. 67. Great advantage in versification is gained also by the alternation of such verbs and verbal forms as *syāt*, *bhavet*, *iṣyate*, *smṛta*, *mata*, and *parikīrtita*. Another device, which is especially helpful in the metrical adjustment of enumerations and lists of technical terms, is the arbitrary grouping of words into copulative compounds. The most conspicuous example of this is undoubtedly the sragdharā stanza at 4. 9; others may be found at 1. 38 c, 67, 82, 97; 2. 15, 83 b; 3. 13; 4. 81 d.

To metrical exigencies also must be attributed the use of a large number of dramatic terms in varying forms, as well as the

occasional substitution of the synonymous word for the term regularly employed. These variations may be conveniently grouped under six heads. The list of examples appended is practically exhaustive (but see also my notes on 4. 84, 86, 87).

1. Addition or rejection of a suffix such as *-ka* or *-na*.

<i>udghātya</i> (3. 14) = <i>udghātyaka</i>	<i>anumā</i> (1. 75) = <i>anumāna</i>
<i>janānta</i> (1. 125) = <i>janāntika</i>	<i>avapātana</i> (2. 88) = <i>avapāta</i>
<i>praveśa</i> (1. 118) = <i>praveśaka</i>	<i>nirodhana</i> (1. 60) = <i>nirodha</i>
<i>viśkambha</i> (1. 116) = <i>viśkambhaka</i>	<i>paribhāvā</i> (1. 47) = <i>paribhāvanā</i>
<i>saṇplāpa</i> (2. 83) = <i>saṇplāpaka</i>	<i>paribhāṣā</i> (1. 102) = <i>paribhāṣana</i>
<i>saṇkṣiptikā</i> (2. 88) = <i>saṇkṣipti</i>	<i>bhāṣā</i> (1. 97) = <i>bhāṣana</i>

2. Substitution of a different derivative of the same basic stem.

<i>alasatā</i> (4. 9) = <i>ālasya</i>	<i>capalatā</i> (4. 81) = <i>cāpala</i>
<i>utsuka</i> (4. 9) = <i>autsukya</i>	<i>parikriyā</i> (1. 40) = <i>parikara</i>
<i>udāhṛti</i> (1. 71) = <i>udāharaṇa</i>	<i>paryupāstī</i> (1. 61) = <i>paryupāsana</i>
<i>augrya</i> (4. 9, 57) = <i>ugratā</i>	<i>prāgalbhā</i> (2. 57) = <i>pragalbhātā</i>
<i>svīyā</i> (2. 25) = <i>svā</i>	<i>vastūtīhāna</i> (2. 88) = <i>vastūtīhāpana</i>
<i>cupala</i> (4. 9) = <i>cāpala</i>	

3. Addition, change, or omission of a prefix.

<i>dhītraprāṣṭanta</i> (3. 44) = <i>dhīraśanta</i>	<i>sahacarīn</i> (4. 84) = <i>vyabhicarīn</i>
<i>praharṣa</i> (4. 79) = <i>harṣa</i>	<i>smaya</i> (4. 44) = <i>vismaya</i>
<i>sammoha</i> (4. 86) = <i>moha</i>	<i>yatna</i> (1. 28) = <i>prayatna</i>
<i>vimarśa</i> (3. 60, 61) = <i>avamarśa</i>	<i>vega</i> (4. 81) = <i>āvega</i>
<i>saṇcārīn</i> (4. 54) = <i>vyabhicarīn</i>	

4. Change or omission of one of the elements of a compound.

<i>upasamjhāra</i> (1. 97) = <i>kāvya samjhāra</i>	<i>prāptisambhava</i> (1. 66) = <i>prāptyāśā</i>
<i>dyuti</i> (1. 58) = <i>narmadyuti</i>	<i>phalāgama</i> (1. 28) = <i>phalayoga</i>
<i>sūtrabhṛt</i> (2. 100) = <i>sūtradhāra</i>	

5. Use of a different, but related, simple or compound term.

<i>utkā</i> (4. 75) = <i>virahotkanṭhitā</i>	<i>śamaprakarṣa</i> (4. 53) = <i>śāntarasa</i>
<i>bhayotkarṣa</i> (4. 52) = <i>bhayānaka</i>	<i>sūtrin</i> (2. 102; 3. 10) = <i>sūtradhāra</i>

6. Substitution of an entirely different word.

<i>īrṣyā</i> (4. 9) = <i>asūyā</i>	<i>upasamjhṛti</i> (1. 36) = <i>nirvahaṇa</i>
<i>svāpā</i> (4. 87) = <i>nidrā</i>	<i>ārti</i> (4. 80) = <i>vyādhī</i>

It is probably to these same considerations of meter that we must ascribe the adjectival use, in more than twenty cases, of numeral derivatives in *-dhā*, in place of the regular adjective derivatives in *-vidha* (of which only four examples occur: *dvividha*, 1. 15; *caturvidha*, 4. 52 b; *ṣadvidha*, 3. 58; *daśavidha*, 3. 54 d). Clearly adjectival in construction and signification, though not in form, are the following words, most of which are used as predicates:

*dvidhā*: 1. 17, 125; 3. 10 b, 45 a; 4. 2 b.

*dvedhā*: 2. 31, 79 d.

*tridhā*: 1. 23 a, 122; 2. 24, 79 c; 4. 58, 67 d, 71.

*tredhā*: 2. 79 d; 3. 45 d, 55; 4. 79 d.

*caturdhā*: 2. 2, 77 a, 88 a, 93.

*daśadhā*: 1. 10.

As doubtful cases, possibly truly adverbial, may be added the following: *dvidhā*, 3. 15 b; 4. 65 a; *dvedhā*, 1. 113; 3. 14 b; *tridhā*, 2. 79 b; *ṣodhā*, 1. 111. The regular adverbial use is exemplified in *tredhā*, 1. 23 a; *pañcadhā*, 3. 30 a.

## 2. CONCERNING DHANIKA'S COMMENTARY ON THE DAŚARŪPA

**Authorship and date.** In most of the manuscripts the Daśarūpa is accompanied by a Sanskrit commentary, in prose, entitled *Daśarūpāvaloka*,<sup>1</sup> or 'Examination of the Daśarūpa.' Its author, Dhanika, son of Viṣṇu,<sup>2</sup> is described, in one of the manuscripts, as an officer (*mahāsādhyapāla*) of King Utpalarāja,<sup>3</sup>

<sup>1</sup> Hall (p. 4, notes) records that one of his manuscripts has, in one place, the variant form *Daśarūpāloka*.

<sup>2</sup> There are known also commentaries on this work by Nr̥siṁha Bhaṭṭa (Aufrecht, *Catalogus Catalogorum*, 1. 247 b, 248 a), by Pāṇi, or Devapāṇi (Aufrecht, 2. 53), by Kṣonīdhara Miśra (Hall, p. 4, notes), by Kuravirāma (Aufrecht, 2. 53). So far as I am aware, none of these have been made accessible in printed form.

<sup>3</sup> Wilson, *Select Specimens of the Theatre of the Hindus*, 3d ed., London, 1871, 1. xx, xxi. Wilson's statement is reprinted by Hall, p. 3, notes.

who is, as we have seen, none other than Muñja, the patron of Dhananjaya.<sup>1</sup> This statement, together with the fact that the work contains (at 2. 65) a quotation from Padmagupta's *Navasāhasrākacarita* (a poem published after 995 A.D., in the reign of Sindhurāja), enables us to assign Dhanika's commentary approximately to the end of the tenth century.<sup>2</sup> It is consequently not at all impossible (though I do not regard it as probable) that our commentator is the same person as the Dhanika *Pandita* to whose son Vasantācārya a tract of land was granted in 974 A.D. by King Vākpati (==Muñja).<sup>3</sup> This conclusion as to the age of the *Daśarūpāvaloka* would seem to be invalidated by the occurrence, at the end of the first book (1. 129, com.), of a quotation from Kṣemendra's *Bṛhatkathāmañjari*, a work composed about 1037 A.D., but the four lines in question occur in only one of the manuscripts and are generally admitted, for this and other reasons, to be a later interpolation.<sup>4</sup>

It has been suggested, because of the similarity of the names and the identity of the patronymic, that the author of the *Daśarūpa* and its commentator were one and the same person.<sup>5</sup> This view is supported by the fact that the *Daśarūpa* is usually referred to in later treatises as the work of Dhanika<sup>6</sup> and that the commentary seems to form an essential part of the treatise. On the other

<sup>1</sup> See page xxi, above. Dhanika quotes one of the king's stanzas in two places in his commentary (DR. 4. 66, 67).

<sup>2</sup> According to Jacob, JRAS. 1897, p. 304, Dhanika is quoted 16 times in the *Sarasvatikāṇṭhābharaṇa* (written about 1025 A.D.).

<sup>3</sup> Cf. *Ind. Ant.* 6 (1877), p. 51-53; *Archaeol. Survey of Western India*, vol. 3 (Burgess), London, 1878, p. 100. This grant was first described by Hall, *Journ. As. Soc. Bengal*, 30 (1861), p. 195-210.

<sup>4</sup> Cf. Hall, *Vāsavadattā*, Calcutta, 1859, p. 55; Lévi, *Journal asiatique*, 8. série, 7 (1886), p. 221; Bühler, *Sb. Akad. Wien*, 116 (1888), p. 622, n. 2; Lacôte, *Essai sur Guṇādhya et la Bṛhatkathā*, Paris, 1908, p. 14. The two ślokas are quoted also in Dhunḍhirāja's commentary on the *Mudrārākṣasa* (ed. Telang, p. 53; ed. Kale, p. 12).

<sup>5</sup> Wilson, *Theatre of the Hindus*, 1. xx. Cf. also Lévi, *Journal asiatique*, 8. série, 7 (1886), p. 220-221.

<sup>6</sup> As, for instance, at SD. 313, 316, etc., and in other works. Cf. Lévi, *Le Théâtre indien*, p. 17.

hand, there are in the commentary a number of indications of a difference in authorship,<sup>1</sup> and it is difficult to resist the conclusion that Dhanika, its author, was some contemporary of Dhānamjaya, very probably his brother, who collaborated in the production of the work.<sup>2</sup>

Of other works by Dhanika only a few fragments have survived to the present day. From seven couplets quoted in his comment on DR. 4. 46 it appears that he composed a treatise on poetics, entitled *Kāvyanirṇaya*, of which nothing further is known. His *Avaloka* also reveals him as a writer of poetry, since he cites twenty-four of his own stanzas, twenty in Sanskrit and four in Prākrit, as illustrations of Dhānamjaya's definitions.<sup>3</sup> Two of these stanzas are included, under his name, in the *Sāringadharapaddhati*, and still another is found in that anthology without indication of authorship.<sup>4</sup> Very probably Dhanika was a poet of some repute and belonged to the literary circle at King Muñja's court,<sup>5</sup> for we find his name mentioned with those of

<sup>1</sup> At DR. 2. 34, for example, Dhanika gives two possible interpretations of the text without deciding which is the correct one; at 3. 40 his explanation seems to read a technical meaning into an apparently simple line; at 4. 52 we find the form *vikāsa* substituted for the *vikāśa* of the text (this may, of course, be merely a manuscript error). See my notes on these sections. I regard Hall's views (p. 9, notes) regarding Dhanika's interpretation of *tulyasamvidhānaziśeṣayam* (DR. 1. 22) as mistaken; the commentator seems to give the meaning intended by the author in this passage.

<sup>2</sup> Cf. Hall, p. 2-4. That they were brothers is accepted, for example, by Keith, *A Catalogue of the Sanskrit and Prākrit MSS. in the Indian Institute Library, Oxford*, Oxford, 1903, p. 4.

<sup>3</sup> Dhanika's lines occur in the commentary on the following sections of DR. : 2. 8, 16, 22, 26, 29, 50 (Prākrit), 51 (Prākrit), 52, (Prākrit), 57, 60, (Prākrit), 63, 64, 65, 67, 68, 79 (repeated at 4. 69); 4. 3. 34, 35, 67, 69 (three stanzas, one being a repetition of the one at 2. 79), 76, 79.—An introductory stanza, prefixed to the *Avaloka* in one of the manuscripts, was rejected by Hall as spurious, chiefly on the ground that its style was 'too pedestrian for so ornate a stylist as Dhanika.' See Hall, p. 4. notes.

<sup>4</sup> *Sāring. 3973* (DR. 2. 16), 3417 (DR. 4. 3), 278 (DR. 4. 79).

<sup>5</sup> See pages xxii-xxiii, above.

other poets (Kālidāsa, Amara, Sundara, and Saikha) in an anonymous stanza recorded by Cowell.<sup>1</sup>

**Character and value.** Although professedly an aid to the understanding of the text, the commentary leaves much to be desired and is not nearly so helpful as the average work of its kind. At times it explains what is so clear as to require no comment (this is, however, frequently the case in Hindu glosses); often, on the other hand, obscure words and phrases receive no elucidation whatever, and whole sections are occasionally dismissed with but the single word *spastam*, ' [it is] clear.' Even where Dhananjaya's definitions of technical terms are illustrated by means of examples from Sanskrit literature, the absence of further explanation sometimes leaves the exact meaning in doubt. The real merit of Dhanika's *Avaloka* lies in the occasional lengthy discussions of disputed and obscure points and in his collection of illustrative quotations, many of which are of value in obtaining a clear conception of the principles of Hindu dramaturgy.

**Dhanika's explanatory and illustrative quotations.** In his explanations of Dhananjaya's rules, Dhanika not only refers to scenes and situations of the principal Hindu dramas,<sup>2</sup> but also quotes such passages as will serve to illustrate the matters under discussion. His quotations are, however, by no means confined to dramatic works, but are drawn to a considerable extent from other fields of literature as well, particularly from the sententious poetry and the so-called *kāvya* productions. Occasionally also he corroborates his statements by an excerpt from the *Bhāratīyanātyāśāstra* or some other technical work.

The range of these citations and references, so far as they have been identified, can best be seen from the following tabulation, in which works merely mentioned (but not quoted) are enclosed in parentheses. In the case of works cited only a few times, all the occurrences are recorded after the names or in the footnotes.

<sup>1</sup> JRAS. 15. 175.

<sup>2</sup> As, for example, in the com. on DR. 1. 81; 2. 82; 3. 15; etc.

## 1. Dramas extant and published

Mṛcchakaṭika	Nāgānanda	Venīśamhāra <sup>1</sup>
Sakuntalā	Mahāviracarita	Karpūramāñjari <sup>2</sup>
Vikramorvaśī	Uttarārāmacarita	Viddhaśālabhañjikā <sup>3</sup>
Mālavikāgnimitra	Mālatīmādhava	Anargharāghava <sup>4</sup>
Ratnāvalī <sup>5</sup>	Mudrārākṣasa <sup>6</sup>	Mahānāṭaka <sup>7</sup>
(Priyadarśikā) <sup>8</sup>		

## 2. Other works of Sanskrit and Prākrit literature

(Mahābhārata) <sup>9</sup>	Śringāratilaka <sup>10</sup>	Hālasaptaśati <sup>11</sup>
(Rāmāyaṇa) <sup>9</sup>	Kirātārjunīya <sup>12</sup>	Bhartrhariśatakāni <sup>13</sup>
Meghadūta <sup>10</sup>	(Kādambarī) <sup>14</sup>	Amaruśataka <sup>11</sup>
Kumārasambhava <sup>11</sup>	Śiśupālavadha <sup>11</sup>	Navasāhasrāṇikacarita <sup>15</sup>
Raghuvamśa <sup>12</sup>	(Bṛhatkathā) <sup>16</sup>	

<sup>1</sup> The Ratnāvalī and the Venīśamhāra are quoted more frequently than any other works, especially in connection with the treatment of dramatic structure in Book 1, since of all the plays they conform most strictly to the rules laid down in the text-books.

<sup>2</sup> This play of Harṣadeva is referred to at DR. 2. 82, 92.

<sup>3</sup> Quoted only at DR. 3. 23, but referred to also at 1. 129 and 2. 86.

<sup>4</sup> One stanza is quoted as an illustration of DR. 3. 16.

<sup>5</sup> Quoted only once, in the comment on DR. 4. 61.

<sup>6</sup> The only quotation from this play is found at DR. 2. 1. Dhanika does not name the source of the stanza. Parab, in his index of verses, attributes it to the Mahānāṭaka.

<sup>7</sup> Regarding this drama see the following page.

<sup>8</sup> Referred to only at DR. 3. 28.

<sup>9</sup> Mentioned by name at DR. 1. 129; 2. 12, 86; 3. 28, 52. A reference to plots based on the Rāmāyaṇa is found at DR. 2. 90.

<sup>10</sup> Quoted only at DR. 4. 71.

<sup>11</sup> Quoted only in Books 2 and 4. All of the numerous stanzas from Hāla are quoted anonymously.

<sup>12</sup> Quoted at DR. 2. 1 and 4. 35; mentioned at 4. 74.

<sup>13</sup> Of this work, attributed to Kālidāsa, stanza 3 is quoted at DR. 4. 69, but without indication of source. In Hall's edition these lines are enclosed in brackets, as a possible interpolation.

<sup>14</sup> One stanza is quoted, as an illustration of DR. 4. 33.

<sup>15</sup> Referred to at DR. 4. 73, 74.

<sup>16</sup> This old collection of stories is mentioned at DR. 1. 129; 4. 43.

<sup>17</sup> Nītiśataka, DR. 2. 1; Śringāraśataka, DR. 4. 43; Vairāgyaśataka, DR. 4. 10, 14.

<sup>18</sup> On this mahākāvya by Padmagupta see p. xix, note 1, and p. xx, above. One stanza from it is given at DR. 2. 65.

## 3. Dramas unpublished or no longer extant

Udāttarāghava <sup>1</sup>	Pāṇḍavānanda <sup>3</sup>	(Taraṅgadatta) <sup>5</sup>
Chalitarāma <sup>2</sup>	(Rāmābhudaya) <sup>4</sup>	(Puṣpadūṣitaka) <sup>6</sup>

## 4. Minor and unknown authors or works

Ānandavardhana — five stanzas (found in his Dhvanyāloka commentary), at DR. 2. 56; 4. 10, 43 (two), 45.  
 Vikaṭanitambā, poetess — one stanza at DR. 4. 42.  
 Vākpatirājadeva (= Muñja)<sup>6</sup> — one stanza at DR. 4. 66, 67.  
 Rudra — one stanza at DR. 4. 67.  
 Dhanika — twenty-four stanzas (see page xxxiv, note 3).  
 (Bhaṭṭa Bāṇa's Mahāśvetāvaraṇāvatasara, mentioned at DR. 2. 54).

## 5. Technical works

Bhāratīyanātyaśāstra<sup>7</sup> — DR. 2. 11; 3. 46, 59; 4. 2, 4, 5, 6, 50, 52, 89.  
 Kāmasūtra of Vātsyāyana — DR. 3. 45; (4. 64).  
 A treatise by Bhartṛhari (apparently not the Vākyapadīya) — DR. 4. 2.  
 Kāvyālāmkāra of Rudrata<sup>8</sup> — DR. 4. 44.  
 Kāvyanirṇaya, by Dhanika himself — DR. 4. 46.

The quotations frequently deviate from the published texts of the works from which they are drawn. Such variations may be due either to Dhanika's quoting from memory, to the existence of other recensions than those known to us, or to corruption in transmission. They are in most cases of no special importance.

<sup>1</sup> A play by Māyurāja. It is quoted at DR. 2. 91; 3. 3; 4. 15, 35; referred to at DR. 3. 29.

<sup>2</sup> Quoted at DR. 1. 85; 3. 15, 22.

<sup>3</sup> The only quotation from this work occurs at DR. 3. 14.

<sup>4</sup> Written by Yaśovarman in the latter part of the 7th century. It is referred to at DR. 1. 90 (also at SD. 427). Cf. ZDMG. 36 (1882), p. 521.

<sup>5</sup> These two plays are mentioned at DR. 3. 45. The name Puṣpadūṣitaka recurs as Puṣpabhūṣita at SD. 512. — At DR. 3. 61 Samudramanthana may possibly be the name of a drama.

<sup>6</sup> See page xxiii, above.

<sup>7</sup> The reputed author of the Bh. is designated variously as *Bharata* (DR. 2. 11), *muni* (DR. 3. 46), *Bharata-muni* (DR. 3. 59), or *saṭsahasrakṛt* (DR. 4. 2).

<sup>8</sup> Rudrata's Kāvyālāmkāra is not mentioned by name.

In addition to differences of wording, which constitute the largest part of these variations, we find also instances of transposition of the lines of stanzas<sup>1</sup> and of assignment of speeches to characters other than those indicated in the printed texts.<sup>2</sup> In some cases Dhanika does not repeat dramatic quotations in full, but gives merely the first and last words of the passage to which he refers; see, for example, the commentary on DR. 1. 48.

Some of the quotations occur more than once, being used as illustrations of two, or sometimes three, different statements. One of the stanzas drawn from Amaru, for example, appears both at 2. 31 and at 2. 82; a stanza from the *Mahāvīracarita* is quoted at 2. 1 and recurs at 2. 20 and 4. 22. Usually the passage is repeated in full at each occurrence; occasionally, however, only the opening words are given (cf. the *Ratnāvalī* quotation at 4. 86, which appears in full at 2. 92). The first illustrative excerpt at 4. 86, although introduced with the statement *prāg udāhṛtah*, 'previously quoted,' does not occur elsewhere in the commentary. Possibly the words just mentioned have been misplaced and should be connected with the following quotation, which has really occurred before.

Besides referring to actual dramatic works, Dhanika makes mention also of legends and stories on which plays were based. Such are the *Udayanacarita*, mentioned at DR. 2. 89, and the *Samudramanthana*, named at DR. 3. 61, although the latter may be actually the name of a drama.

Of particular interest from the point of view of literary chronology is the occurrence in Dhanika's commentary of five stanzas from the *Mahānātaka*, or *Hanuman-nātaka*.<sup>3</sup> The source is indicated in only one instance (DR. 2. 1), but the lines are all to be found in the text of the recension published by Jīvānanda Vidyāsāgara. The oldest extant recension of this play, that

<sup>1</sup> DR. 3. 18 (*Venīsamhāra* 5. 26); DR. 4. 10 (*Mahānātaka* 9. 55); DR. 4. 61 (*Viddhaśālabhañjikā* 1. 31).

<sup>2</sup> DR. 1. 94 (*Venī* 5, p. 149-150); DR. 3. 10 (*Venī* 1. 7, p. 10).

<sup>3</sup> At DR. 2. 1 (this stanza recurs in Rājaśekhara's *Bālarāmāyaṇa*, 4. 60), 5 (repeated at 2. 19), 18; 4. 10, 24.

ascribed to Dāmodara Miśra, dates from the eleventh century, but has been thought, because of its patchwork character, to be merely a revised form of an older work.<sup>1</sup> This supposition is confirmed by the quotations in Dhanika's commentary, which must be from an earlier Hanuman-nātaka than the known recensions, since it is hardly probable that all of the five stanzas, occurring at as many different places, are later interpolations. As has previously been pointed out, the four lines quoted at DR. i. 129 from Kṣemendra's Br̥hatkathāmañjari (a work about half a century later than DR.) are doubtless to be regarded as an interpolation.<sup>2</sup>

### 3. CONCERNING PREVIOUS EDITIONS OF THE DASARŪPA

**Hall's edition.** The earliest edition of the Daśarūpa (so far as I am aware), and the only one of any independent value, is that of Fitzedward Hall,<sup>3</sup> published at Calcutta in 1865 in the *Bibliotheca Indica*. The text, as well as the commentary of Dhanika, which accompanies it, was based on a collation of six manuscripts, five of them complete (see Hall, p. 35-36), and is in general very satisfactory. Unfortunately the editor thought it unnecessary to include in the printed volume the 'minute account' of the manuscripts and of their readings which he had taken the pains to prepare (Hall, p. 37), and we are thus left without much of the information that would have been helpful in estimating the correctness of his text. A number of variant readings are recorded, however, on pages 38 and 39, and an introductory paragraph on page 38 gives the impression that many

<sup>1</sup> Cf. Schroeder, *Indiens Literatur und Cultur*, Leipzig, 1887, p. 658; Lévi, p. 243-244; Cimmino, *L'uso delle didascalie* [for full title see p. xiii], p. 142-143.

<sup>2</sup> See page xxxiii, above.

<sup>3</sup> I am informed, on the authority of Mr. Richard Hall, the scholar's son, that Hall wrote his given name 'Fitzedward'; the title-page of his *Daśa-Rūpa*, however, has the form 'FITZ-EDWARD.' At all events, he should not be referred to as 'F. E. Hall.'

of these were taken from an old copy of the *Nātyapradīpa*, a work which (as Hall mentions) 'repeats verbatim a large portion of the *Daśarūpa*.' This list of variants was prepared after the text was printed, and such readings as seemed preferable to those in the text were designated with asterisks. In using this list it must be borne in mind that Hall has disregarded the principle of euphonic combination, giving all the readings in the pause-form, according to Hindu practise, as if they stood alone, unconnected with other words. In quoting these I have thought it best to give the form actually required by the context.

The introduction to Hall's edition contains a brief analysis of the work and much illustrative and explanatory material, a large part of which is now naturally antiquated. In addition to the *Daśarūpa*, the volume contains, as an appendix, the Sanskrit text of four books of the *Bhāratīyanātyaśāstra*, a manuscript of which came into the editor's hands after the completion of the rest of the work. The books are numbered 18, 19, 20, and 34; the last, however, is really book 24. This appendix is of great value and is constantly referred to in the present volume, but it must be said that it contains numerous errors and presents the appearance of a hasty transcript.<sup>1</sup>

**Jīvānanda Vidyāsāgara's edition.** The edition published by Jīvānanda Vidyāsāgara at Calcutta in 1878 is merely a reprint. Hall's text is reproduced, even to the misprints, without any indication of its source or a single word of acknowledgment. The publisher took no notice of the fact that Hall (on pages 38 and 39) had designated certain variant readings as preferable to those in his text. He likewise failed to correct an error to which Hall calls attention in his introduction; see my notes on DR. 2. 15. The reprint contains no prefatory material or index to give a touch of originality. The four books of the *Bhāratīyanātyaśāstra* are also copied from Hall's edition, with all the misprints and inaccuracies faithfully preserved.

<sup>1</sup> See my notes on DR. 1. 80; 3. 63.

**Parab's edition.** Another reprint of Hall's text, prepared under the supervision of Kāshīnāth Pāndurang Parab, was published by the Nirṇaya Sāgara Press at Bombay in 1897. Here again there is no acknowledgment of indebtedness to Hall's text, which is referred to in the footnotes merely as 'pāṭha.' For no apparent reason, this edition does not follow Hall's numbering of the verses, but adopts a system of its own, which departs from the other sufficiently to cause some difficulty in finding passages referred to by the numbers of the older edition.

This edition is in many respects the most practical of the three. The text embodies all the readings that Hall marked as preferable on pages 38 and 39, and all the variants listed by Hall are given in the footnotes. A group of sections in the first book (I. 53-65; P. I. 32b-35; H. I. 30b-32), which were printed as a continuous passage by Hall, are arranged separately, each followed by its own interpretation in the commentary, so as to conform to the rest of the text. The volume contains also a detailed table of contents, a list of the works quoted in the commentary, and an index of all verses thus cited from other authors, with an indication, in many cases, of their source.

#### 4. CONCERNING THE PRESENT EDITION

**Constitution of the text.** The Sanskrit text contained in the present edition is not based on any new examination of manuscripts<sup>1</sup> and can not, therefore, lay claim to any independent value. Aside from a few corrections, Hall's text is reproduced without change, with the substitution, however, in nearly all cases, of those of his variant readings designated by him as preferable on pages 38 and 39 of his edition. The only departures from Hall's text and variants (that is, from the text as printed by Parab) are the following:

<sup>1</sup> On manuscripts of DR. see Aufrecht, *Catalogus Catalogorum*, I. 247 b;  
2. 53.

1. 119 I retain *antaryavanika*<sup>o</sup>, disregarding Hall's expressed preference (p. 38) for <sup>o</sup>*javanikā*<sup>o</sup>.
2. 27 Emendation of <sup>o</sup>*yāvanānaṅgā* to <sup>o</sup>*yauvanānaṅgā*.
- 78 Adoption of <sup>o</sup>*sphūrja*<sup>o</sup> for <sup>o</sup>*sphīñja*<sup>o</sup>.
- 80 Adoption of *narmasphūrjaḥ* for *narmasphīñjaḥ*.
- 83 Emendation of <sup>o</sup>*dayājavaiḥ* to <sup>o</sup>*dayārjavaiḥ*.
- 89 Emendation of <sup>o</sup>*parigrahāḥ* to <sup>o</sup>*parigraham*, to remedy faulty grammatical construction.
4. 34 Emendation of the unintelligible <sup>o</sup>*garbhādejahmya*<sup>o</sup> to <sup>o</sup>*garbhāder jādyam*.
- 41 Adoption of one of Hall's variants, <sup>o</sup>*tvarūśvāsa*.
- 52 Substitution of Dhanika's *vikāsa* for the *vikāśa* of the printed texts.
- 83 Change of *ati*<sup>o</sup> to *atī*<sup>o</sup> to satisfy metrical requirements.
- 87 Adoption of one of Hall's variants, *anīṣṭāpteh*.
- 89 Adoption of *lakṣma*<sup>o</sup> from Hall's variant reading.

For details see the notes on the respective sections.

**The numbering of sections.** The system of numbering in the edition of Parab differs from that followed by Hall (and reprinted by Vidyāsāgara) sufficiently to interfere with rapid consultation of passages in an edition other than the particular one referred to.<sup>1</sup> Furthermore, the method employed in these editions does not permit of accurate citation, especially of the briefer definitions, without the cumbersome addition of letters and superior figures.<sup>2</sup> I have accordingly decided, after mature deliberation, while preserving the very practical division into four books, to renumber the work according to logical sections and thus to establish a *simple numerical designation* for every definition or part of a definition that is separately treated in Dhanika's commentary. At the head of each section I have placed not only the new number thus assigned, but also the number in the editions of Parab and of Hall,<sup>3</sup> so that passages may be con-

<sup>1</sup> Note, for example, the following variations: P. 1. 67 = H. 1. 60; P. 2. 62 = H. 2. 57; P. 3. 57 = H. 3. 51; P. 4. 67 = H. 4. 61.

<sup>2</sup> The brief definition of the term *parisarpa*, DR. 1. 54, had to be cited heretofore as H. 1. 30 b<sup>2</sup>, c, or as P. 1. 32 b<sup>2</sup>, 33 a<sup>1</sup>. Similarly DR. 3. 8 = H. 3. 7, 8 a<sup>1</sup> = P. 3. 7 b, 8 a, b<sup>1</sup>.

<sup>3</sup> Vidyāsāgara's numbering is identical with that of Hall.

sulted with convenience in the present volume, no matter to which edition reference is made.

**The translation.** In the translation, which I have aimed to make as nearly literal as possible, it has been found necessary to introduce a considerable number of explanatory words [enclosed in brackets], in order to make clear the precise meaning of the condensed Sanskrit original. Important Sanskrit technical terms have usually been repeated (enclosed in parentheses) in the translation, in their uninflected form, especially where they are defined or explained. The translations adopted for these technical words are not, in many cases, literal renderings of the Sanskrit names (as: *bindu*, 'drop'; *patākā*, 'banner'), but are selected with a view to indicating, as far as possible, the special significance of the original. To avoid their being taken in their ordinary English sense they are distinguished by capital initial letters. It was not considered necessary to indicate throughout the special force of the constantly recurring optative verbal forms; such verbs as *bhavet* or *syāt*, especially where they occur in mere definitions, are frequently rendered by the simple 'is' or a similar indicative form.

**Extracts from the commentary of Dhanika.** Under the heading 'Com.' is given the substance (and occasionally a literal translation) of such passages of the commentary as are of particular interest or importance. It was not deemed necessary to present in detail Dhanika's longer theoretical arguments, and these have either been passed over without mention or merely briefly summarized.<sup>1</sup> I have made a special effort, however, to discover and record the source of the numerous illustrative quotations that Dhanika has introduced into his work.<sup>2</sup> For many references I am indebted to Böhtlingk's valuable collection of material 'Zur Kritik und Erklärung verschiedener indischer Werke' (43. Daçarūpa, in *Mélanges asiatiques*, 7. 574-577) and to marginal

<sup>1</sup> Especially where already given by Lévi or Regnaud; cf. the com. on DR. 2. 5, 6; 4. 44.

<sup>2</sup> See pages xxxv-xxxix, above.

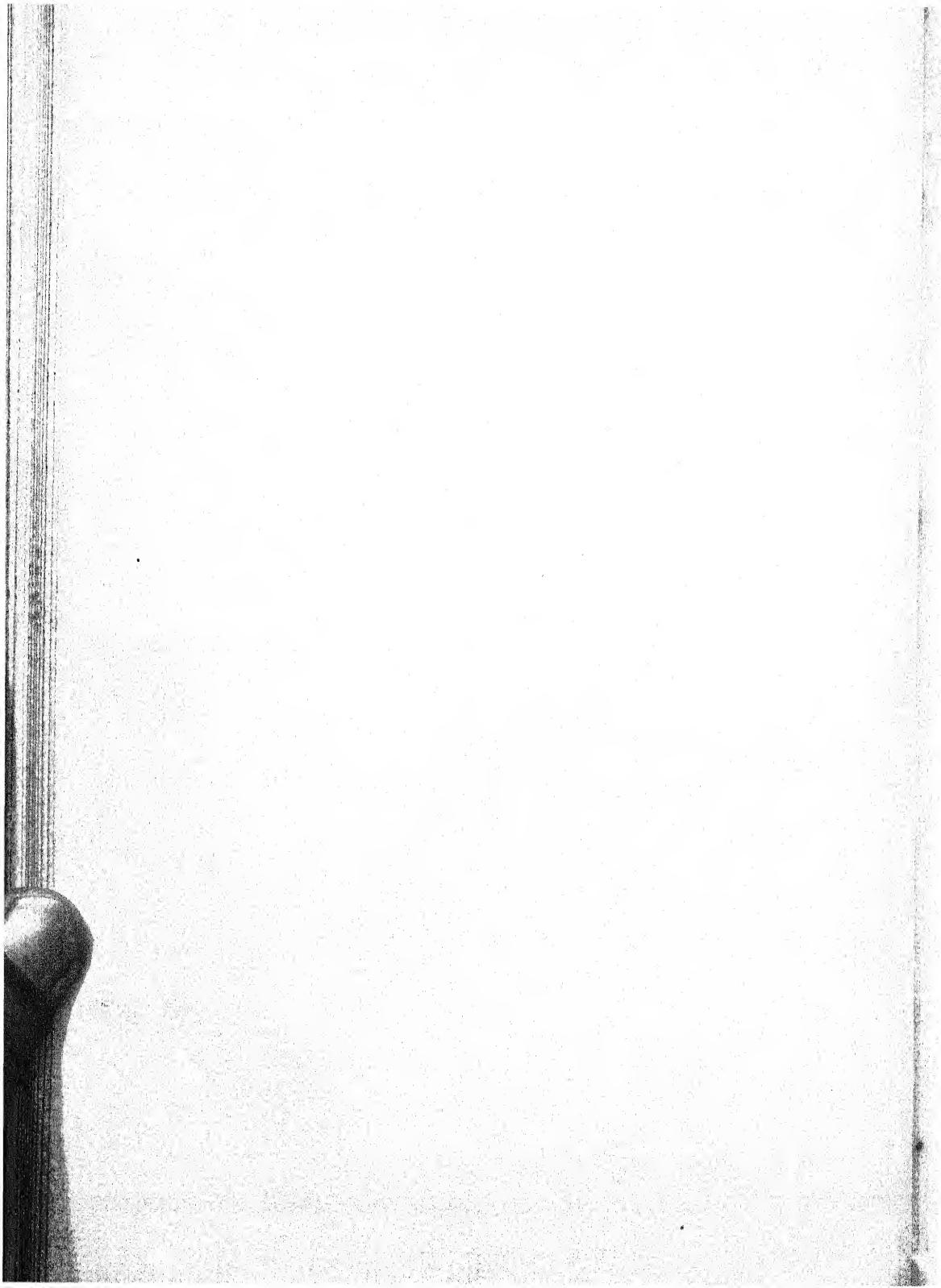
annotations by Böhtlingk in his copy of Hall's edition, which is now in my possession. The references so obtained I have supplemented by tracing to their source many additional quotations; but a number of the passages quoted by Dhanika still remain unidentified, chiefly because the works from which they were drawn are unpublished or no longer extant. When a stanza not otherwise located appears in native anthologies (such as the *Sāringadharapaddhati* or the *Subhāśitāvali*), in a later work (such as the *Bhojaprabandha*), or in Böhtlingk's *Indische Sprüche*, I have given its number in such collection in place of the usual phrase 'unidentified stanza';<sup>2</sup> I have also added references to these works in a number of cases where the original source is known, in order to show that the passage is one that is familiar and often quoted. The editions that have been consulted are recorded on pages xiv–xvii, above.

**The notes in this volume.** Such explanatory material as it seemed advisable to include in the present work will be found appended to the several sections under the heading 'NOTES,' the necessity of turning to another part of the book for annotations being thus entirely obviated. Among the matters included in the notes may be mentioned particularly the variant readings referred to above (p. xxxix), explanations regarding Dhanamjaya's terminology and definitions, divergencies between the *Daśarūpa* and other dramaturgic treatises, references to the work of scholars in this field (especially Lévi, Regnaud, and Schmidt), and—a feature to which I have devoted a great amount of time and labor—a collection of references to parallel passages in other Hindu works, chiefly dramaturgic and rhetorical.

These references to native treatises—which will enable the reader to make a comparative study of any special point without a laborious search of his own—are as exhaustive as the material at hand would allow. After a preliminary consultation of the references given in the works of Lévi, Regnaud, and Schmidt

<sup>2</sup> As, for example, at 2. 42; 4. 16, 17, 27, 28.

(see the Bibliography, p. xiii), all accessible Sanskrit texts dealing with rhetoric and the drama have been carefully searched for passages treating the same topics or defining the same terms as those that appear in the *Daśarūpa*, and parallel passages in other Sanskrit works have been included wherever possible. The references are preceded in every case by the special symbol ||, the parallel bars being intended to suggest the *parallel* passages. The order in which the various works are enumerated is in the main chronological, although the date of composition is in many cases merely a matter of conjecture. The *Sāhityadarpaṇa*, however, though dating from the middle of the fifteenth century, has for reasons of convenience been quoted uniformly in the second place, directly after the *Bhāratīyanātyaśāstra*. Detailed information regarding the editions to which the citations refer will be found on pages xiv–xvii, in the *Conspectus of Editions of Texts*.



## THE DAŚARŪPA

### BOOK ONE

1 (P. 1; H. 1).

namas tasmāi Gaṇeśāya yatkānṭhah puṣkarāyate  
madābhogaghanadhvāno nīlakanṭhasya tāṇḍave.

‘Homage to that Ganeśa whose throat, deeply resonant in his excessive frenzy (*mada-ābhoga*), serves as a drum in the wild dance of Śiva, just as the sound of the wildly expanding thunder-cloud at the dance of the peacock! ’

COM. ‘According to established usage’ the author begins his work with two stanzas of invocation. — There is here an imperfect pun (*khaṇḍaśleṣa*).

NOTES. As noted by the commentator, there is a play on words in this introductory stanza. The entire second line refers to the dance of Śiva, but can also be understood as referring to that of a peacock. In this way a simile is included in the very words to which it refers. This necessitates a double translation of the words in the second line.

2 (P. 2; H. 2).

daśarūpānukāreṇa yasya mādyanti bhāvakāḥ  
namāḥ sarvavide tasmāi Viṣṇave Bharatāya ca.

‘Homage to that omniscient Viṣṇu whose senses revel in the semblance of his ten forms [of incarnation], and to Bharata, whose poetic sensibilities revel in the imitation of the ten forms [of drama] (*daśarūpa*). ’

NOTES. Here again there is a double meaning, in that the first line applies in one sense to Viṣṇu and in another to Bharata. In order to convey this twofold meaning adequately in English, the words of the first line have been rendered twice.

---

☞ A list of abbreviations and symbols will be found on pages xviii-xix; a conspectus of editions of texts referred to, on pages xiv-xvii; remarks concerning the plan of the present volume, on pages xli-xlv.

## INTRODUCTORY REMARKS

3 (P. 3; H. 3).

kasya cid eva kadā cid dayayā viṣayam Sarasvatī viduṣah  
ghaṭayati kam api tam anyo vrajati jano yena vaidagdhim.

‘Sarasvatī through her favor furnishes to any intelligent man at any time that subject, whatever it be (*kam api*), by which somebody else becomes cultured.’

NOTES. The sense is: The goddess Sarasvatī freely provides themes for literary works to persons of intelligence, and through these works culture is diffused among others.—Meter: āryā.

4 (P. 4; H. 4).

uddhṛtyoddhṛtya sāram yam akhilanigamān  
nātyavedam Viriñciś  
cakre yasya prayogam munir api Bharatas  
tāṇḍavam Nīlakanṭhah  
Śarvāṇī lāsyam asya pratipadam aparam  
lakṣma kah kartum iṣṭe  
nātyānām kim tu kim cit praguṇaracanayā  
lakṣaṇam saṃkṣipāmi.

‘Who, pray, is able to make a new detailed nomenclature (*pratipadam* *lakṣma*) of dramatic science, which Viriñci [i. e. Brahma] created after repeatedly extracting the essence from the entire sacred writ—[that dramatic science] of which Bharata, though a seer, gave an exhibition, Nīlakanṭha [i. e. Siva] performing the wild dance (*tāṇḍava*) and Śarvāṇī [i. e. Pārvatī] performing the gentle dance (*lāsyā*)? Yet I shall give concisely, in orderly arrangement, some sort of description of dramatic representations.’

NOTES. A reference to the legend of the creation of the drama by Brahma and of the codification and application of its rules by Bharata, the reputed author of the Bhāratiya-nātyāśāstra.—Meter: sragdharā.—Cf. Lévi, p. 16.

5 (P. 5; H. 5).

vyākīrṇe mandabuddhinām jāyate mativibhramah  
tasyārthas tatpadais tena saṃkṣipyā kriyate 'ñjasā.

'In a diffuse [treatise] there arises confusion of mind on the part of those of slow wit; therefore the import of it [i. e. of the code of dramatic rules] is given concisely and directly in its [own] words.'

NOTES. Cf. Lévi, p. 17.

6 (P. 6; H. 6).

ānandanisyandiṣu rūpakeṣu  
vyutpattimātram phalam alpabuddhiḥ  
yo 'pītihāsādīvad āha sādhus  
tasmai namaḥ svāduparānmukhāya.

'As for any simple man of little intelligence who says that from dramas, which distil joy, the gain is knowledge only, as in the case of history (*itihāsa*) and the like—homage to him, for he has averted his face from what is delightful!'

Com. Spr. 3122.—The statement is ironical (*solluṇṭham*).

NOTES. Meter: *indravajrā*.—Cf. Lévi, p. 258.

#### FUNDAMENTAL DEFINITIONS

7 (P. 7 a<sup>1</sup>; H. 7 a<sup>1</sup>).

avasthānukṛtir nātyam.

'Drama is the imitating of situations.'

NOTES. || SD. 274; Pratāpar. 3. 1, p. 100. Cf. Lévi, p. 29.

8 (P. 7 a<sup>2</sup>; H. 7 a<sup>2</sup>).

rūpam dr̥syatayocyate.

'It is called a Show (*rūpa*, lit. form) because of the fact that it is seen.'

NOTES. Cf. Lévi, p. 29.

9 (P. 7 b<sup>1</sup>; H. 7 b<sup>1</sup>).

rūpakaṁ tat samāropād.

'It [is called] Representation (*rūpaka*) because of the assumption [of parts by actors].'

NOTES. As noted by Lévi, pt. 2, p. 5, the word *rūpaka*, although merely a variant of the preceding *rūpa*, is referred by native theorists to the causative form (*ropayati*) of the root *ruh*. It is therefore explained here by a compound derivative of the causative, *samāropa*.

|| SD. 273. Cf. Lévi, p. 29.

10 (P. 7 b<sup>2</sup>; H. 7 b<sup>2</sup>).

daśadhaiva rasāśrayam.

'It is tenfold, and is based on the Sentiments.'

NOTES. With regard to the employment of the different varieties of Sentiment (*rasa*) in a drama see DR. 3. 36-38.

|| Pratāpar. 3. 1, p. 100 (*rasāśraya*).

11 (P. 8; H. 8).

nāṭakam saprakaraṇam bhāṇaḥ prahasanam ḍimah  
vyāyoga samavakārau vīthyānikehāmṛgā iti.

'[The ten chief varieties of drama are]: the Nāṭaka, the Prakaraṇa, the Bhāṇa, the Prahasana, the ḍima, the Vyāyoga, the Samavakāra, the Vīthī, the Aṅka (=Utsṛṣṭikāṅka), and the Īhāmṛga.'

Com. *dombī śrigad*° [quotation from some treatise; see Lévi, p. 146 and cf. Hem. Kāvyān. 8, p. 327].

NOTES. No mention is here made of the minor forms of drama (cf. Lévi, p. 145); but one of them, the *nāṭikā*, receives special consideration at DR. 3. 46-52.—This section is quoted at Pratāpar. 3. 2.

|| Bh. 18. 2, 3 a; SD. 275; AP. 337. 1-4; Hem. Kāvyān. 8, p. 317, 327; Vāgbh. Kāvyān. 1, p. 16; Pratāpar. 3. 2. Cf. Lévi, p. 30.

#### PANTOMIME AND DANCING AS ACCESSORIES

12 (P. 9 a<sup>1</sup>; H. 9 a<sup>1</sup>).

anyad bhāvāśrayam nṛtyam.

‘Pantomime (*nṛtya*), which is based on the [emotional] States, is quite another thing.’

NOTES. Pantomime and dancing are probably mentioned here chiefly on account of the similarity of name. The words *nātya*, *nṛtya*, *nṛtta* are all derived from the root *nṛt* or its Prākrit form *nat* and our author seems to have felt the need of differentiating them. But in Pratāpar.—where we find the terms *nṛtya* and *nṛtta* curiously interchanged—the insertion of definitions of these terms is justified as follows: *nṛttanṛtyayor nāṭakā-dyaigatvād iha svarūpanirūpanām kṛtam* (3. 2, p. 101).

॥ Pratāpar. 3. 2 a, p. 101. Cf. Lévi, p. 30.

13 (P. 9a<sup>2</sup>; H. 9a<sup>2</sup>).

*nṛttam tālalayāśrayam.*

‘Dancing (*nṛtta*), being based on rhythm and time, [is also different].’

NOTES. ॥ Pratāpar. 3. 2 a, p. 101. Cf. Lévi, p. 30.

14 (P. 9b; H. 9b).

*ādyam padārthābhinayo mārgo deśī tathā param.*

‘The former, a representation of an object, [is called] “high style” (*mārga*); the latter, “popular style” (*deśī*).’

NOTES. Cf. Lévi, pt. 2, p. 5.

15 (P. 10; H. 10).

*madhuroddhatabhedenā tad dvayam dvividham punah  
lāsyatāṇḍavarūpeṇā nāṭakādyupakārakam.*

‘Each of these two is again twofold, through the division into gentle and vehement; and they are auxiliary to the Nāṭaka and the other [varieties of drama] because of the exhibition of the gentle dance (*lāsyā*) and the wild dance (*tāṇḍava*).’

NOTES. Hindu theoreticians recognize ten forms of the *lāsyā*, which are enumerated at DR. 3. 54.—This section is quoted at Pratāpar. 3. 2, p. 101.—Cf. Lévi, p. 119.

## BASIS OF CLASSIFICATION OF DRAMAS

16 (P. II a<sup>1</sup>; H. II a<sup>1</sup>).

vastu netā rasas teṣām bhedako.

'Dramas are classified according to Subject-matter, Hero, and Sentiment.'

NOTES. || Pratāpar. 3. 3. Cf. Lévi, p. 30.

## SUBDIVISIONS OF THE SUBJECT-MATTER

17 (P. II a<sup>2</sup>; H. II a<sup>2</sup>).

vastu ca dvidhā.

'The Subject-matter (*vastu*) is twofold.'

NOTES. || Bh. 19. 2a; SD. 296 a. Cf. Lévi, p. 31.

18 (P. II b; H. II b).

tatrādhikārikam mukhyam aṅgam prāsaṅgikam viduh.

'The main [theme] is known as the Principal Subject (*ādhikārika*), the subordinate as the Incidental Subject (*prāsaṅgika*).'

NOTES. || Bh. 19. 2b; SD. 296 b. Cf. Lévi, p. 31.

19 (P. 12; H. 12).

adhikāraḥ phalasvāmyam adhikārī ca tatprabhuḥ  
tannirvartyam abhivyāpi vṛttam syād ādhikārikam.

'The possession of the desired result [is called] *adhikāra*, and its possessor [is called] *adhikārin*; that which contains an incident connected with him [is called] *ādhikārika* (Principal Subject).'

NOTES. *abhivyāpi* H, V, P; *ativyāpi* Hall p. 38.—This is an etymological explanation of the term *ādhikārika*. See my notes on 4. 8.

|| Bh. 19. 3-5 a; SD. 296 c, d. Cf. Lévi, p. 31.

20 (P. 13 a; H. 13 a).

prāsaṅgikam parārthasya svārtho yasya prasaṅgataḥ.

‘The Incidental Subject (*prāsaṅgika*) is a purpose of another person [by means] of which one’s own purpose is incidentally [furthered].’

NOTES. The craving for etymological interpretation is here satisfied by the use of the word *prasaṅgatas*, ‘incidentally.’ See the notes on 4. 8. || Bh. 19. 5b; SD. 297. Cf. Lévi, p. 31.

21 (P. 13b; H. 13b).

sānubandham patākākhyam prakarī ca pradeśabhāk.

‘When it is continuous it is called Episode (*patākā*, lit. banner); when of short duration, Episodical Incident (*prakarī*).’

NOTES. || Bh. 19. 23; SD. 320-323; Pratāpar. 3. 7. Cf. Lévi, p. 32.

22 (P. 14; H. 14).

prastutāgantubhāvasya vastuno 'nyoktisūcakam  
patākāsthānakam tulyasamvidhānaviśeṣanam.

‘An indication, by the mention of something extraneous, of a matter that is begun or is about to happen [is called] an Episode-indication (*patākāsthānaka*), which is characterized by similar situations or attributes.’

Com. Ex.: Ratn. 3. 6, p. 62 [similar situation]; Ratn. 2. 4, p. 32 [similar attributes].

NOTES. Bh. and SD. distinguish four kinds of *patākāsthānaka*; see Lévi, p. 98-100.

|| Bh. 19. 29b, 30a; SD. 298, 299. Cf. Lévi, p. 98.

23 (P. 15, 16a; H. 15).

prakhyātotpādyamiśratvabhedāt tredhā 'pi tat tridhā  
prakhyātam itihāsāder utpādyam kavikalpitam  
miśram ca samkarāt tābhyaṁ divyamartyādibhedataḥ.

‘This [subject-matter] is also threefold, owing to a threefold classification into legendary, invented, and mixed subjects. The legendary [variety of subject-matter is derived] from legends of the past and the like; the invented is devised by the poet; the

mixed [arises] from a combination of these two in accordance with a classification into gods, mortals, and the like.'

NOTES. *tābhyañ* H, V, P; *nānto, tredhā* Hall p. 38.—The first line is quoted at *Pratāpar.* 3. 4, p. 102, but with the formulaic ending *tat trividham matam*.

|| AP. 337. 18; *Pratāpar.* 3. 3, p. 102. Cf. Lévi, p. 31.

#### ELEMENTS OF THE PLOT

24 (P. 16b; H. 16a).

*kāryam trivargas tac chuddham ekānekānubandhi ca.*

'The Dénouement (*kārya*) [of the action consists of one of] the three objects of human existence (*trivarga*); it is either simple or connected with one or both [of the other objects].'

Com. The three objects of human existence are virtue, wealth, and pleasure (*dharma, artha, kāma*). . . .

NOTES. || Bh. 19. 25 b, 26 a; SD. 323 b, c; AP. 337. 7 b. Cf. Lévi, p. 31.

25 (P. 17a; H. 16b).

*svalpoddīṣṭas tu taddhetur bijam vistāry anekadhā.*

'The cause of this [Dénouement] is the Germ (*bija*), [at first] manifested as very small, but expanding in manifold ways [as the action proceeds].'

Com. Ex.: Ratn. 1, p. 4-5 [quoted in part also at DR. 1. 29 and 1. 41]; in the *Venisañhāra*, the energy of Yudhiṣṭhira, increased by the wrath of Bhīma and resulting in the binding of the tresses of Draupadī.

NOTES. || Bh. 19. 21; SD. 318; AP. 337. 22; *Pratāpar.* 3. 6. Cf. Lévi, p. 34.

26 (P. 17b; H. 16c).

*avāntarārthavicchede bindur acchedakāraṇam.*

'When the secondary matter [of the drama] is interrupted, the cause of its being resumed (*accheda-kāraṇa*) is the Expansion (*bindu*).'

Com. Ex.: Ratn. 1, p. 20.—‘The *bindu* [lit. drop] spreads out like a drop of oil in water.’

NOTES. || Bh. 19. 22; SD. 319; Pratāpar. 3. 6. Cf. Lévi, p. 34.

27 (P. 18; H. 17).

bijabindupatākākhyaprakarikāryalakṣaṇāḥ  
arthaprakṛtayah pañca tā etāḥ parikirtitāḥ.

‘[The elements] designated as the Germ (*bija*), the Expansion (*bindu*), the so-called Episode (*patākā*), the Episodical Incident (*prakari*), and the Dénouement (*kārya*)—these are declared to be the five Elements of the Plot (*arthaprakṛti*).’

NOTES. The insertion of the word *ākhyā* in the enumeration is due merely to the exigencies of the meter.—Contrary to the usual custom, this section comes after the definitions of the elements mentioned in it, instead of introducing them, in order to avoid a repetition of the definitions of the *patākā* and the *prakari* given in another connection in I. 21.—This section is quoted in the com. on Hemacandra’s *Anekārthasamgraha* 2. 230 (ed. Zachariae, Vienna, 1893, Extracts from the Com., p. 37, foot), and the second line is quoted *ibid.* 3. 565 (see Extr., p. 142, middle). The first line is quoted at Pratāpar. 3. 3, p. 105. With the first line compare *bijam binduh patākā ca*, given in explanation of the word *arthaprakṛti* in the com. on Mañkhakośa 390 (ed. Zachariae, Vienna, 1897, p. 50).

|| Bh. 19. 20; SD. 317; AP. 337. 19. Cf. Lévi, p. 34.

#### THE FIVE STAGES OF THE ACTION

28 (P. 19; H. 18).

avasthāḥ pañca kāryasya prārabdhasya phalārthibhiḥ  
ārambhayatnaprāptyāśāniyatāptiphalāgamaḥ.

‘There are five Stages of the action which is set on foot by those that strive after a result: Beginning (*ārambha*), Effort (*yatna*—*prayatna*), Prospect of Success (*prāptyāśā*), Certainty of Success (*niyatāpti*), and Attainment of the Result (*phalāgama*—*phalayoga*).’

NOTES. The words *kāryasya prārabdhasya phalārthibhiḥ* are taken directly from Bh. 19. 13.—The second line is quoted at Pratāpar. 3. 3, p. 105.

|| Bh. 19. 7, 13; SD. 324; AP. 337. 19 b, 20. Cf. Lévi, p. 32.

29 (P. 20a; H. 19a).

autsukyamātram ārambhah phalalābhāya bhūyase.

'Beginning (*ārambha*) is mere eagerness for the obtaining of the more important result.'

COM. Ex.: Ratn. 1. 7, p. 5 [also quoted at DR. 1. 25 and 1. 41].

NOTES. ||Bh. 19. 8; SD. 325; Pratāpar. 3. 4. Cf. Lévi, p. 32.

30 (P. 20b; H. 19b).

prayatnas tu tadaprāptau vyāpāro 'titvarānvitah.

'Effort (*prayatna*) is exertion attended with great haste, when this [result] has not been obtained.'

COM. Ex.: Ratn. 2, p. 24 [with variants].

NOTES. ||Bh. 19. 9; SD. 326; Pratāpar. 3. 4. Cf. Lévi, p. 33.

31 (P. 21a; H. 20a).

upāyāpāyaśaṅkābhyaṁ prāptyāśā prāptisambhavaḥ.

'Prospect of Success (*prāptyāśā*) is the possibility of succeeding, with means at hand, [but also] with fear of failure.'

COM. Ex.: Ratn. 3, p. 76 [with variants].

NOTES. This is called *prāptisambhava* in Bh. ||Bh. 19. 10; SD. 327; Pratāpar. 3. 5. Cf. Lévi, p. 33.

32 (P. 21b; H. 20b).

apāyābhāvataḥ prāptir niyatāptih suniścitā.

'Certainty of Success (*niyatāpti*) is the assurance of succeeding because of the absence of risk.'

COM. Ex.: Ratn. 3, p. 73 [with much variation].

NOTES. ||Bh. 19. 11; SD. 328; Pratāpar. 3. 5. Cf. Lévi, p. 33.

33 (P. 22a; H. 20c).

samagraphalasampattiḥ phalayogo yathoditah.

'Attainment of the Result (*phalayoga*) is the accomplishment of the entire result, as previously mentioned.'

COM. As, in the Ratnāvali, the king's obtaining universal sovereignty through his marriage with Ratnāvalī.

NOTES. This is called *phalāgama* in section 28 above, and also in the definition given in Pratāpar.

|| Bh. 19. 12; SD. 329; Pratāpar. 3. 5. Cf. Lévi, p. 33.

### THE FIVE JUNCTURES

34 (P. 22 b, 23 a; H. 21).

arthaprakṛtayah pañca pañcāvasthāsamanvitāḥ  
yathāsamṛkhyena jāyante mukhādyāḥ pañca saṃdhayah.

'There are five Elements of the plot (*arthaprakṛti*), parallel with the five Stages (*avasthā*) [of the action]; [from these] respectively arise the five Junctures (*saṃdhi*), beginning with the Opening (*mukha*).'

NOTES. The Junctures are the structural divisions of the drama, which correspond with the elements of the plot and the stages in the hero's realization of his purpose. They and their subdivisions are defined in the following sections.— This section is quoted at Pratāpar 3. 3, p. 105.

|| SD. 330; Pratāpar. 3. 3, p. 104. Cf. Lévi, p. 35.

35 (P. 23 b; H. 22 a).

antaraikārthasambandhāḥ saṃdhir ekānvaye sati.

'Juncture (*saṃdhi*) is the connection of one thing with a different one, when there is a single sequence [of events].'

NOTES. || SD. 331; Pratāpar. 3. 3, p. 104. Cf. Lévi, p. 35.

36 (P. 24 a; H. 22 b).

mukhapratimukhe garbhāḥ sāvamarśopasamṛtiḥ.

'[The five Junctures are]: the Opening (*mukha*), the Progression (*pratimukha*), the Development (*garbha*), the Pause (*avamarśa*), and the Conclusion (*upasamṛti=nirvahana*).'

NOTES. These are defined in sections 37, 51, 66, 81, 96.— This section is quoted at Pratāpar. 3. 3, p. 104.

|| Bh. 19. 35 b, 36 a; SD. 332; AP. 337. 21; Sarasv. 5. 128 (ed. B. 5. 129). Cf. Lévi, p. 35.

## THE OPENING AND ITS SUBDIVISIONS

37 (P. 24 b, 25 a; H. 23).

mukham bijasamutpattir nānārtharasasambhavā  
aṅgāni dvādaśaitasya bijārambhasamanvayāt.

‘The Opening (*mukha*) is the origination of the Germ (*bija*), giving rise to various purposes and Sentiments; it has twelve subdivisions, because of its connection with the Germ and the Beginning (*ārambha*).’

NOTES. °*sambhavā* H, V, P; °*samśrayā* Hall p. 38.—The terms *bija* and *ārambha* are defined at 1. 25, 29.

|| Bh. 19. 37 b, 38 a; SD. 333; AP. 337. 23 (mistranslated by Dutt); Pratāpar. 3. 8. Cf. Lévi, p. 36.

38 (P. 25 b, 26; H. 24).

upakṣepaḥ parikaraḥ parinyāso vilobhanam  
yuktih prāptih samādhānam vidhānam paribhāvanā  
udbhedabhedakaraṇāny anvarthāny atha lakṣaṇam.

‘[The twelve subdivisions of the Opening are]: Suggestion (*upakṣepa*), Enlargement (*parikara*), Establishment (*parinyāsa*), Allurement (*vilobhana*), Resolve (*yukti*), Success (*prāpti*), Settling (*samādhāna*), Conflict of Feelings (*vidhāna*), Surprise (*paribhāvanā*), Disclosure (*udbheda*), Incitement (*bheda*), and Activity (*karaṇa*). [These terms are] intelligible. Now follow their definitions.’

NOTES. || Bh. 19. 57 b, 58; SD. 338; Pratāpar. 3. 9.

39 (P. 27 a<sup>1</sup>; H. 25 a<sup>1</sup>).

bījanyāsa upakṣepas.

‘Suggestion (*upakṣepa*) is the sowing of the Germ (*bija*).’

COM. EX.: Ratn. 1. 6, p. 4 [quoted also at DR. 3. 3 and 3. 10].

NOTES. || Bh. 19. 69 b; SD. 339; Pratāpar. 3. 9. Cf. Lévi, p. 36.

40 (P. 27 a<sup>2</sup>; H. 25 a<sup>2</sup>).

tadbāhulyam parikriyā.

‘Enlargement (*parikriyā*—*parikara*) is the increase of this [Germ].’

Com. Ex.: Ratn. I, p. 4-5.

Notes. || Bh. 19. 70 a; SD. 340; Pratāpar. 3. 9. Cf. Lévi, p. 36.

41 (P. 27 b<sup>1</sup>; H. 25 b<sup>1</sup>).

tannispattiḥ parinyāso.

‘Establishment (*parinyāsa*) is its lodgment.’

Com. Ex.: Ratn. I, 7, p. 5 [quoted also at DR. I. 25 and I. 29].

Notes. Bh. defines this as the relating of a matter that is to take place. || Bh. 19. 70 b; SD. 341; Pratāpar. 3. 9. Cf. Lévi, p. 37.

42 (P. 27 b<sup>2</sup>; H. 25 b<sup>2</sup>).

guṇākhyānam vilobhanam.

‘Allurement (*vilobhana*) is the mentioning of good qualities.’

Com. Ex.: Ratn. I, 23, p. 20 [quoted also at DR. I. 48]; Venī. I, p. 26-30.

Notes. *guṇākhyānam* Hall p. 38, P; *guṇākhyānād* H, V. The form *guṇākhyānam* is found also in SD., where this definition is repeated.

|| Bh. 19. 71 a; SD. 342; Pratāpar. 3. 9. Cf. Lévi, p. 37.

43 (P. 28 a<sup>1</sup>; H. 26 a<sup>1</sup>).

sampradhāraṇam arthānām yuktih.

‘Resolve (*yukti*) is the determination upon purposes.’

Com. Ex.: Ratn. I, p. 5.

Notes. || Bh. 19. 71 b; SD. 343; Pratāpar. 3. 9. Cf. Lévi, p. 38.

44 (P. 28 a<sup>2</sup>; H. 26 a<sup>2</sup>).

prāptih sukhāgamah.

‘Success (*prāpti*) is the attaining of happiness.’

Com. Ex.: Venī. I, p. 18-19; Ratn. I, p. 20.

Notes. || Bh. 19. 72 a; SD. 344; Pratāpar. 3. 9. Cf. Lévi, p. 38.

45 (P. 28 b<sup>1</sup>; H. 26 b<sup>1</sup>).

bijāgamah̄ samādhānam̄.

‘Settling (*samādhāna*) is the appearance of the Germ (*bija*).’

Com. Ex.: Ratn. I, p. 15-16; Venī. I, p. 25 [the stanza is quoted also at DR. I. 98].

NOTES. || Bh. 19. 72 b; SD. 345; Pratāpar. 3. 9. Cf. Lévi, p. 38.

46 (P. 28 b<sup>2</sup>; H. 26 b<sup>2</sup>).

vidhānam̄ sukhaduhkhakṛt̄.

‘Conflict of Feelings (*vidhāna*) is that which causes both joy and sorrow.’

Com. Ex.: Mālatīm. I. 32, p. 35 [quoted also at DR. 4. 56]; Mālatīm. I. 22, p. 24; Venī. I, p. 30-31.

NOTES. || Bh. 19. 73 a; SD. 346; Pratāpar. 3. 9. Cf. Lévi, p. 39.

47 (P. 29 a<sup>1</sup>; H. 27 a<sup>1</sup>).

paribhāvo 'dbhutāvēśa.

‘Surprise (*paribhāva*=*paribhāvanā*) is intentness upon something marvelous.’

Com. Ex.: Ratn. I, p. 19 [with many variations]; Venī. I, p. 29.

NOTES. It is evident that the shorter form *paribhāva* is here used for metrical reasons.

|| Bh. 19. 73 b; SD. 347; Pratāpar. 3. 9. Cf. Lévi, p. 39.

48 (P. 29 a<sup>2</sup>; H. 27 a<sup>2</sup>).

udbhedo gūḍhabhedenam̄.

‘Disclosure (*udbheda*) is the disclosing of something previously hidden.’

Com. Ex.: Ratn. I. 23, p. 20 [quoted also at DR. I. 42]; Venī. I, p. 27-29.

NOTES. Bh. and SD. define the *udbheda* as a new sprouting of the Germ and the latter cites as example Venī. I. p. 30-31, which is quoted by Dhanika as an illustration of the *vidhāna* (DR. I. 46).

|| Bh. 19. 74 a; SD. 348; Pratāpar. 3. 9. Cf. Lévi, p. 39.

49 (P. 29 b<sup>1</sup>; H. 27 b<sup>1</sup>).

karaṇam prakṛtārambho.

'Activity (*karaṇa*) is the beginning of the matter in question.'

COM. Ex.: Ratn. 1, p. 19; Venī. 1, p. 30.

NOTES. || Bh. 19. 74 b; SD. 349; Pratāpar. 3. 9. Cf. Lévi, p. 40.

50 (P. 29 b<sup>2</sup>; H. 27 b<sup>2</sup>).

bhedah protsāhanā matā.

'Incitement (*bheda*) is the term for an urging on.'

COM. Ex.: Venī. 1, p. 31-32.—Of the twelve divisions of the Opening the following six must always be employed: Suggestion, Enlargement, Establishment, Resolve, Disclosure, and Settling [cf. SD. 405, com.; Pratāpar. 3. 9, end].

NOTES. Bh. and SD., evidently on etymological grounds, explain *bheda* as a breach of union. As an example SD. quotes Venī. 1, p. 12, where Bhima breaks his alliance with his brothers. The SD. commentary adds: *ke cit tu bhedah protsāhaneti vadanti*, 'some say, however, that the *bheda* is an urging on'—which is clearly a reference to the definition of DR. (cf. my notes on 1. 55; 2. 70, 71).

|| Bh. 19. 75 a; SD. 350; Pratāpar. 3. 9. Cf. Lévi, p. 39, 40.

## THE PROGRESSION AND ITS SUBDIVISIONS

51 (P. 30; H. 28).

lakṣyālakṣyatayodbhedas tasya pratimukham bhavet  
binduprayatnānugamād aṅgāny asya trayodaśa.

'The Progression (*pratimukha*) is the development of that [Germ] in accordance with its quality of being perceptible and not perceptible [by turns]. Its subdivisions, [arising] from the sequence of the Expansion (*bindu*) and the Effort (*prayatna*), are thirteen [in number].'

COM. Ex.: Ratn. 2, where the love of the king for Sāgarikā prospers and is impeded in turn; Venī. 2. 5, p. 38; Venī. 2. 28, p. 60.

NOTES. *lakṣyālakṣyatayo*° Hall p. 38, P; *lakṣyālakṣya iwo*° H, V.—The terms *bindu* and *prayatna* are defined at 1. 26, 30.

|| Bh. 19. 38 b, 39 a; SD. 334; Pratāpar. 3. 10. Cf. Lévi, p. 40.

52 (P. 31, 32a; H. 29, 30a).

vilāsaḥ parisarpaś ca vidhūtam̄ śamanarmaṇī  
narmadyutih pragamanam̄ nirodhaḥ paryupāsanam  
vajram puṣpam upanyāso varṇasamḥāra ity api.

‘[The thirteen subdivisions of the Progression are]: Amorousness (*vilāsa*), Pursuit (*parisarpa*), Unrequitedness (*vidhūta*), Alleviation (*śama*), Joke (*narman*), Amusement (*narmadyuti*), Response (*pragamana*), Frustration (*nirodha*), Courtesy (*paryupāsana*), Thunderbolt (*vajra*), Gallantry (*puṣpa*), Intimation (*upanyāsa*), and Combination of the Castes (*varṇasamḥāra*).’

NOTES. *pragamanam* Hall p. 38, P; *pragayaṇam* H, V (Bh. has *pragaṇam*, *pragaṇanam*; SD., *pragamanam*; Pratāpar., *pragamah*).

|| Bh. 19. 59b, 60, 61a; SD. 351; Pratāpar. 3. 11.

53 (P. 32b<sup>1</sup>; H. 30b<sup>1</sup>).

ratyarthehā vilāsaḥ syād.

‘Amorousness (*vilāsa*) is desire for the object of pleasure.’

Com. Ex.: Ratn. 2, p. 23-24.

NOTES. *ratyarthehā* H, V (in V the letter *th* is defective, looking like *y*), P; *ratyutthehā* Hall p. 38.

|| Bh. 19. 75b; SD. 352; Pratāpar. 3. 11. Cf. Lévi, p. 40.

54 (P. 32b<sup>2</sup>, 33a<sup>1</sup>; H. 30b<sup>2</sup>, c<sup>1</sup>).

dr̄ṣṭanaṣṭānusarpaṇam  
parisarpo.

‘Pursuit (*parisarpa*) is the pursuing of one seen and then lost.’

Com. Ex.: Venī. 2, p. 34-35; Ratn. 2, p. 47.

NOTES. || Bh. 19. 76a; SD. 353; Pratāpar. 3. 11. Cf. Lévi, p. 41.

55 (P. 33a<sup>2</sup>; H. 30c<sup>2</sup>).

vidhūtam̄ syād aratis.

‘Unrequitedness (*vidhūta*) is absence of pleasure [due to unrequited love].’

Com. Ex.: Ratn. 2, p. 28 [with variations]; Veṇī, in the case of Bhanumati.

NOTES. In SD. this is variously called *vidhṛta* (ed. Roer), *vidhūta* (tr. Mitra), and *vidhuta* (ed. Dviveda and Parab). It is there defined as ‘a non-acceptance, at first, of a courtesy,’ but the commentary adds: *ke cit tu vidhṛtam syād aratir iti vadanti*, ‘some say, however, that the *vidhṛta* is absence of pleasure’ — which is clearly a reference to the definition of DR. (cf. the notes on 1. 50 above).

॥ Bh. 19. 76 b; SD. 354; Pratāpar. 3. 11. Cf. Lévi, p. 41.

56 (P. 33 a<sup>3</sup>; H. 30 c<sup>3</sup>).

tacchamah śamah.

‘Alleviation (*śama*) is the allaying of this [Unrequitedness].’

Com. Ex.: Ratn. 2, p. 43.

NOTES. The SD. (355) substitutes for this an element named *tāpana*, ‘torment,’ which it illustrates by the passage from Ratn. (2, p. 28) quoted by Dhanika as an example of the *vidhūta* (DR. 1. 55).

॥ Bh. 19. 77 a; Pratāpar. 3. 11. Cf. Lévi, p. 41.

57 (P. 33 b<sup>1</sup>; H. 31 a<sup>1</sup>).

parihāsavaco narma.

‘Joke (*narman*) is a humorous remark.’

Com. Ex.: Ratn. 2, p. 45; Veṇī 2, p. 49.

NOTES. This *narman* must not be confused with the term *narman*, ‘Pleasantry,’ defined at 2. 79.

॥ Bh. 19. 77 b; SD. 356; Pratāpar. 3. 11. Cf. Lévi, p. 41.

58 (P. 33 b<sup>2</sup>; H. 31 a<sup>2</sup>).

dhṛtis tajjā dyutir matā.

‘Amusement (*dyuti* = *narmadyuti*) is considered to be the satisfaction caused by this [Joke].’

Com. Ex.: Ratn. 2, p. 49.

NOTES. No definition of the *narmadyuti* occurs in the text of Bh. 19 given by Hall, although it is mentioned at 19. 60a, in the preliminary enumeration. Ms. P of that work defines it directly after *narman*, and that definition is quoted in the commentary on SD. 357 (cf. Lévi, pt. 2, p. 89).

|| SD. 357; Pratāpar. 3. II. Cf. Lévi, p. 42.

59 (P. 34 a<sup>1</sup>; H. 31 b<sup>1</sup>).

uttarā vāk pragamanam.

'Response (*pragamana*) is a reply.'

Com. Ex.: Ratn. 2, p. 39-44.

NOTES. *pragamanam* Hall p. 38, P; *pragayaṇam* H, V (Bh. has *pragānam*, *pragaṇanam* [Ms. P, *pragayaṇa*]; SD., *pragamanam*; Pratāpar., *pragamah*).

|| Bh. 19. 78a; SD. 358; Pratāpar. 3. II. Cf. Lévi, p. 42.

60 (P. 34 a<sup>2</sup>; H. 31 b<sup>2</sup>).

hitarodho nirodhanam.

'Frustration (*nirodhana*=*nirodha*) is a beneficial prevention.'

Com. Ex.: Ratn. 2, p. 50.

NOTES. Pratāpar. has *virodha*, as also SD., which defines this subdivision as 'falling into danger.'

|| Bh. 19. 78b; SD. 359; Pratāpar. 3. II. Cf. Lévi, p. 42.

61 (P. 34 b<sup>1</sup>; H. 32 a<sup>1</sup>).

paryupāstir anunayah.

'Courtesy (*paryupāsti*=*paryupāsana*) is politeness.'

Com. Ex.: Ratn. 2. 18, p. 54.

NOTES. || Bh. 19. 79a; SD. 360; Pratāpar. 3. II. Cf. Lévi, p. 42.

62 (P. 34 b<sup>2</sup>; H. 32 a<sup>2</sup>).

puṣpam vākyam viśeṣavat.

'Gallantry (*puṣpa*) is a remark in relation to special [excellent] qualities.'

COM. Ex.: Ratn. 2, p. 49.

NOTES. || Bh. 19. 79 b; SD. 361; Pratāpar. 3. II. Cf. Lévi, p. 43.

63 (P. 35 a<sup>1</sup>; H. 32 b<sup>1</sup>).

*upanyāsas tu sopāyam.*

'Intimation (*upanyāsa*) is [a remark] embodying a stratagem.'

COM. Ex.: Ratn. 2, p. 47.

NOTES. *upanyāsas tu sopāyam* H, V, P; *prasādanam upanyāso* Hall p. 38 (= SD. 363, but in inverted order). The variant reading given by Hall may be due to some copyist familiar with SD. The SD. commentary quotes from some treatise a definition largely identical with that of Bh.

|| Bh. 19. 80 b; SD. 363; Pratāpar. 3. II. Cf. Lévi, p. 43.

64 (P. 35 a<sup>2</sup>; H. 32 b<sup>2</sup>).

*vajram pratyakṣanīṣṭhuram.*

'Thunderbolt (*vajra*) is a cruel remark made to one's face.'

COM. Ex.: Ratn. 2, p. 53, 54.

NOTES. || Bh. 19. 80 a; SD. 362; Pratāpar. 3. II. Cf. Lévi, p. 43.

65 (P. 35 b; H. 32 c).

*cāturvarṇyopagamanam varṇasamḥāra iṣyate.*

'Combination of the Castes (*varṇasamḥāra*) is regarded as a coming together of the four castes.'

COM. Ex.: Mahāvīra. 3. 5, p. 93.—The most important divisions of the Progression are: Pursuit, Response, Thunderbolt, Intimation, and Gallantry. [The word *prasāma* should evidently be corrected to *pragama*. — Cf. SD. 405, com.; Pratāpar. 3. II, end.]

NOTES. *cāturvarṇyo*<sup>o</sup> Hall p. 38, P; *cāturvarṇo*<sup>o</sup> H, V.—According to the commentary on SD. 364, Abhinavagupta interpreted *varṇa* as 'characters' and *saṃḥāra* as 'drawing together.' This close association of characters he illustrated by an incident in the second act of the Ratnāvalī (p. 47, 49, 50).

|| Bh. 19. 81 a; SD. 364; Pratāpar. 3. II. Cf. Lévi, p. 43, 44.

## THE DEVELOPMENT AND ITS SUBDIVISIONS

66 (P. 36; H. 33).

garbas tu dr̄ṣṭanaṣṭasya bijasyānveṣaṇam muhuh  
dvādaśāṅgaḥ patākā syān na vā syāt prāptisambhavaḥ.

'The Development (*garbha*) is a searching after the Germ (*bija*), which is seen and lost by turns. It has twelve subdivisions. [In it] there should be an Episode (*patākā*), or [else] there should not be Prospect of Success (*prāptisambhava* = *prāptyāśā*).'

Com. Ex.: Ratn. 3, p. 73.

NOTES. On the Episode see I. 21; on the Prospect of Success, I. 31. Bh. and SD. add a thirteenth subdivision; see DR. I. 80, notes. || Bh. 19. 39 b, 40 a; SD. 335; Pratāpar. 3. 12. Cf. Lévi, p. 44. 57.

67 (P. 37, 38 a; H. 34, 35 a).

abhūtāharanam mārgo rūpodāharanē kramah  
samgrahaś cānumānam ca toṭakādhibale tathā  
udvegasambhramākṣepā lakṣaṇam ca prāṇiyate.

'[The twelve subdivisions of the Development are]: Mis-statement (*abhūtāharana*), Indication (*mārga*), Supposition (*rūpa*), Exaggeration (*udāharanā*), Progress (*krama*), Propitiation (*samgraha*), Deduction (*anumāna*), Quarrel (*toṭaka*), Outwitting (*adhibala*), Dismay (*udvega*), Consternation (*sambhrama*), and Revelation (*ākṣepa*). Their definitions are given [in the following sections].'

NOTES. Bh. and SD. add a thirteenth subdivision called *prārthanā*; see DR. I. 80, notes.

|| Bh. 19. 62 b-64 a; SD. 365 a-c; Pratāpar. 3. 13.

68 (P. 38 b<sup>1</sup>; H. 35 b<sup>1</sup>).

abhūtāharanam chadma.

'Mis-statement (*abhūtāharana*) is deception.'

Com. Ex.: Ratn. 3, p. 56.

NOTES. || Bh. 19. 82 a; SD. 365 d; Pratāpar. 3. 13. Cf. Lévi, p. 44.

69 (P. 38 b<sup>2</sup>; H. 35 b<sup>2</sup>).

mārgas tattvārthakīrtanam.

'Indication (*mārga*) is a pointing out of one's real purpose.'

COM. Ex.: Ratn. 3, p. 61 [with variations].

NOTES. || Bh. 19. 82 b; SD. 366; Pratāpar. 3. 13. Cf. Lévi, p. 44.

70 (P. 39 a<sup>1</sup>; H. 36 a<sup>1</sup>).

rūpam vitarkavad vākyam.

'Supposition (*rūpa*) is a remark which embodies a hypothesis.'

COM. Ex.: Ratn. 3, p. 65.

NOTES. || Bh. 19. 83 a; SD. 367; Pratāpar. 3. 13. Cf. Lévi, p. 45.

71 (P. 39 a<sup>2</sup>; H. 36 a<sup>2</sup>).

sotkarṣam syād udāhṛtiḥ.

'Exaggeration (*udāhṛti* = *udāharana*) is [a remark] that contains an over-statement.'

COM. Ex.: Ratn. 3, p. 60.

NOTES. Lévi observes (p. 45): 'D'après Bharata et Viçvanātha, *udāharana* désigne l'extraordinaire, le surnaturel.' I cannot find any warrant for this statement. Bh. and SD. are substantially in accord with DR. on this point, and the example given in the SD. commentary is appropriate. The illustration from the Śakuntalā given by Lévi was selected by him in accordance with the statements of the native commentaries (see Lévi, p. 5).

|| Bh. 19. 83 b; SD. 368; Pratāpar. 3. 13. Cf. Lévi, p. 45.

72 (P. 39 b<sup>1</sup>; H. 36 b<sup>1</sup>).

kramah saṃcintyamānāptir.

'Progress (*krama*) is attainment of what one is thinking earnestly about.'

COM. Ex.: Ratn. 3, p. 67.

NOTES. For parallel passages see the notes on the following section.  
Cf. Lévi, p. 45.

73 (P. 39 b<sup>2</sup>; H. 36 b<sup>2</sup>).

**bhāvajñānam athāpare.**

‘Others [say it is] a knowledge of the feelings [of another].’

COM. Ex.: Ratn. 3, 11-13, p. 68-70.

NOTES. This is the interpretation of the term *krama* in Bh. and SD. Lévi mentions still another, ‘knowledge of the future,’ occurring in a line attributed to Bharata in Jagaddhara’s com. on Mālatīm.

|| Bh. 19. 84 a; SD. 369; Pratāpar. 3. 13. Cf. Lévi, p. 46.

74 (P. 40 a<sup>1</sup>; H. 37 a<sup>1</sup>).

**samgrahah sāmadānoktir.**

‘Propitiation (*samgraha*) is a speech in making a conciliatory present.’

COM. Ex.: Ratn. 3, p. 61.

NOTES. || Bh. 19. 84 b; SD. 370; Pratāpar. 3. 13. Cf. Lévi, p. 46.

75 (P. 40 a<sup>2</sup>; H. 37 a<sup>2</sup>).

**abhyūho liṅgato ’numā.**

‘Deduction (*anumā*=*anumāna*) is an inference from some characteristic sign.’

COM. Ex.: Ratn. 3, p. 72-73.

NOTES. || Bh. 19. 85 a; SD. 371; Pratāpar. 3. 13. Cf. Lévi, p. 46.

76 (P. 40 b<sup>1</sup>; H. 37 b<sup>1</sup>).

**adhibalam abhisamdhih.**

‘Outwitting (*adhibala*) is a [clever] deception.’

COM. Ex.: Ratn. 3, p. 66.

NOTES. For another definition see the com. on the following section.—This *adhibala* must not be confused with the *adhibala* defined at 3. 20.—The word *adhibala* in Roer’s text of SD. 375 is clearly a misprint. The correct form *adhibala* occurs in the preliminary enumeration, SD. 365 c.

|| Bh. 19. 87 a; SD. 375; Pratāpar. 3. 13. Cf. Lévi, p. 47.

77 (P. 40 b<sup>2</sup>; H. 37 b<sup>2</sup>).

saṃrabdham̄ toṭakam̄ vacah.

‘Quarrel (*toṭaka*) is an angry speech.’

Com. Ex.: Ratn. 3, p. 78-79; Venī. 3. 34-46, p. 87-93. Quotation from some other treatise:

[P. 41 a] *toṭakasyānyathābhāvam̄ bruvate 'dhibalam̄ budhāḥ.*‘The learned say that the *adhibala* is another form of *toṭaka*.’ Ex.: Ratn. 3, p. 71. [Continuation of the quotation:][P. 41 b] *saṃrabdhavacanam̄ yat tu toṭakam̄ tad udāhṛtam̄.*‘Quarrel (*toṭaka*) is declared to be the speech of angry persons.’ [Or ‘an angry speech.’] Ex.: Ratn. 3, p. 70; Venī. 4, p. 106-107 [with variations].NOTES. I follow Hall in regarding these interpolated definitions as part of the commentary, rather than of the text. The first seems to connect (or confuse) this *adhibala* with the *adhibala* defined at 3. 20; the second is a mere repetition of the definition of the *toṭaka* given by DR. Parab prints them in the same type as the text, with the number 41.—In SD. the subdivision defined in this section is called *troṭaka*.

|| Bh. 19. 86 b; SD. 374; Pratāpar. 3. 13. Cf. Lévi, p. 46, 47.

78 (P. 42 a<sup>1</sup>; 38 a<sup>1</sup>).

udvego 'rikṛtā bhītih.

‘Dismay (*udvega*) is fear caused by an enemy.’

Com. Ex.: Ratn. 3, p. 79 [with variants]; Venī. 4, p. 97.

NOTES. || Bh. 19. 87 b; SD. 376; Pratāpar. 3. 13. Cf. Lévi, p. 47.

79 (P. 42 a<sup>2</sup>; H. 38 a<sup>2</sup>).

śaṅkātrāsau ca sambhramah.

‘Consternation (*sambhrama*) is fear and trembling.’

Com. Ex.: Ratn. 3, p. 75 [with variants]; Venī. 3, p. 94; Venī. 3, p. 73.

NOTES. This subdivision of the Development is called *vidrava* in Bh. and SD. See DR. 1. 85 and the notes on that section.

|| Bh. 19. 88 a; SD. 377; Pratāpar. 3. 13. Cf. Lévi, p. 47.

80 (P. 42 b; H. 38 b).

garbhābijasamudbhedād ākṣepah̄ parikīrtitah.

‘Revelation (*ākṣepa*) is declared [to result] from the unfolding of the Germ (*bija*) in the Development (*garbha*).’

Com. Ex.: Ratn. 3, p. 73, 78, 80; Venī. 4, p. 105.—The most important of these subdivisions of the Development are: Mis-statement, Indication, Quarrel, Outwitting, and Revelation. The others are employed when possible. [Cf. SD. 405, com.; Pratāpar. 3. 13, end.]

NOTES. Bh. gives a definition similar to the above, but employs the designation *upakṣipta* (as one must emend, following Lévi, p. 47.) In the preliminary summary (Bh. 19. 63 a) it is called *ākṣipta*, with the change of prefix frequently necessitated by the meter in technical treatises of this kind. The text of Bh. given by Hall, which unfortunately shows evidences of hasty preparation, has *prārthanā kṣipram* (for *prārthanākṣiptam* = *prārthanā* + *ākṣiptam*) in 19. 63 a, and *upasthitam* (for *upakṣiptam*) in 19. 86 a. The Ms. P of Bh. reads *kṣipti* (Lévi, p. 47).—SD., under the designation *kṣipti*, gives a somewhat different definition and an obscure example.—Pratāpar. has the following definition: *iṣṭārthopāyānusaraṇam* *ākṣepah*.

Bh. 19. 85 b and SD. 372 mention and define a thirteenth division of the Development, the *prārthanā*, ‘Invitation’, a summons to enjoyment or festivity. This is inserted so that those who exclude the Benediction (*praśasti*) from the number of divisions of the Conclusion (*nirvahaṇa*) may still have the full complement of 64 subdivisions (SD. 372, com.).

|| Bh. 19. 86 a; SD. 373; Pratāpar. 3. 13. Cf. Lévi, p. 47-48.

#### THE PAUSE AND ITS SUBDIVISIONS

81 (P. 43; H. 39).

*krodhena vamṛśed yatra vyasanād vā vilobhanāt  
garbhanirbhinnabijārthah so 'vamarśo 'ngasamgrahah.*

‘The Pause (*avamarśa*, lit. deliberation) is that group of subdivisions [of the Junctures] in which one stops to reflect (*avamṛśed*) because of anger or passion or temptation, and which has as its subject the Germ (*bija*) that has been unfolded in the Development (*garbha*).’

Com. Ex.: Ratn. 4, as far as the excitement caused by the fire; Venī. 6. 1, p. 158.

NOTES. *so 'vamarśo 'ngasamgrahah* V, P; *°sang[r]ahah* H; *so 'vamarśa iti smṛtah* Hall p. 38 (apparently a reminiscence of Bh. 19. 41 a).—SD. calls this Juncture *vimarśa*; Bh. (and sometimes DR.), *vimarśa*.—On the use of *avamṛśed* to explain *avamarśa* see the notes on DR. 1. 19.

|| Bh. 19. 40 b, 41 a; SD. 336; Pratāpar. 3. 14. Cf. Lévi, p. 48.

82 (P. 44, 45 a; H. 40).

tatrāpavādasamphetau vidravadravaśaktayah  
dyutiḥ prasaṅgaś chalanam vyavasāyo virodhanam  
prarocanā vicalanam ādānam ca trayodaśa.

'The thirteen [subdivisions] of it [i. e. of the Pause] are: Censure (*apavāda*), Altercation (*sampheta*), Tumult (*vidrava*), Contempt (*drava*), Placation (*śakti*), Rebuke (*dyuti*), Reverence (*prasaṅga*), Humiliation (*chalana*), Assertion (*vyavasāya*), Opposition (*virodhana*), Foresight (*prarocanā*), Boastfulness (*vicalana*), and Summary (*ādāna*).'

NOTES. || Bh. 19. 64, 65, 66 a; SD. 378 a, b, c; Pratāpar. 3. 15.

83 (P. 45 b<sup>1</sup>; H. 41 a<sup>1</sup>).

doṣaprakhyā 'pavādaḥ syāt.

'Censure (*apavāda*) is the proclaiming of a fault [of another].'

Com. Ex.: Ratn. 4, p. 82-83, 87; Venī. 6, p. 160-161.

NOTES. || Bh. 19. 89 a; SD. 378 d; Pratāpar. 3. 15. Cf. Lévi, p. 48.

84 (P. 45 b<sup>2</sup>; H. 41 a<sup>2</sup>).

saṁpheto roṣabhbhaṣaṇam.

'Altercation (*sampheta*) is speaking in anger.'

Com. Ex.: Venī. 6, p. 168-169.

NOTES. || Bh. 19. 89 b; SD. 379; Pratāpar. 3. 15. Cf. Lévi, p. 49.

85 (P. 45 c<sup>1</sup>; H. 41 b<sup>1</sup>).

vidravo vadhabandhādir.

'Tumult (*vidrava*) is slaying, taking prisoner, and the like.'

Com. Ex.: *yena vṛtya mukhō*, stanza from the *Chalitarāma* [an unpublished drama]; Ratn. 4. 14, p. 99; Ratn. 4, p. 99 [with many variations].

NOTES. In Bh. and SD. *vidrava* is used as the equivalent of the term *sambhrama* defined at DR. 1. 79. In place of *vidrava* as a subdivision of

the *avamarśa* Bh. substitutes an element called *vyāhāra*, which is defined at 19. 94 b as 'a relating of what one has seen in person'; SD. 385 substitutes *kheda*, 'Lassitude,' with an example from Mālatīm. 6.—For *vadhabandha* see Mānavadharmaśāstra 5. 49.

|| Pratāpar. 3. 15. Cf. Lévi, p. 49.

86 (P. 45 c<sup>2</sup>; H. 41 b<sup>2</sup>).

**dravo gurutiraskṛtiḥ.**

'Contempt (*drava*) is disrespect to one's elders.'

COM. Ex.: Uttararāma. 5. 34, p. 135; Veṇī. 6, p. 182.

NOTES. || Bh. 19. 90 a; SD. 381; Pratāpar. 3. 15. Cf. Lévi, p. 50.

87 (P. 46 a<sup>1</sup>; H. 42 a<sup>1</sup>).

**virodhaśamanam śaktis.**

'Placation (*sakti*, lit. power) is the allaying of disagreement.'

COM. Ex.: Ratn. 4. 1, p. 85; Uttararāma. 6. 11, p. 142.

NOTES. From the examples it seems that DR. refers this to a disagreement of facts, SD. to a disagreement between persons.

|| Bh. 19. 90 b; SD. 383; Pratāpar. 3. 15. Cf. Lévi, p. 50.

88 (P. 46 a<sup>2</sup>; H. 42 a<sup>2</sup>).

**tarjanodvejane dyutih.**

'Rebuke (*dyuti*, lit. flash) is reprimanding and hurting the feelings.'

COM. Ex.: Veṇī. 6, p. 164-167.

NOTES. || Bh. 19. 95 a; SD. 382; Pratāpar. 3. 15. Cf. Lévi, p. 50.

89 (P. 46 b<sup>1</sup>; H. 42 b<sup>1</sup>).

**gurukīrtanam prasāṅgas.**

'Reverence (*prasāṅga*) is mentioning one's elders.'

COM. Ex.: Ratn. 4, p. 97 [with many variations]; Mṛcch. 10, p. 259 [the stanza is quoted also at DR. 2. 4].

NOTES. || Bh. 19. 91 a; SD. 384; Pratāpar. 3. 15. Cf. Lévi, p. 50.

90 (P. 46 b<sup>2</sup>; H. 42 b<sup>2</sup>).

chalanam cāvamānanam.

'Humiliation (*chalana*, lit. deceit) is disrespect [shown to one].'

COM. Ratn. 4, p. 87; the abandoning of Sītā in the Rāmābhuyuda [a drama written by Yaśovarman in the latter part of the seventh century, mentioned also at SD. 427; cf. ZDMG. 36 (1882), p. 521].

NOTES. SD. calls this element *chādana*; Pratāpar. *calana*. For another definition of *chalana*, cited in the Arthadyotanikā, see Lévi, pt. 2, p. 9.

|| Bh. 19. 94 a; SD. 390; Pratāpar. 3. 15. Cf. Lévi, p. 50.

91 (P. 47 a<sup>1</sup>; H. 43 a<sup>1</sup>).

vyavasāyah svaśaktyuktih.

'Assertion (*vyavasāya*) is mention of one's own power.'

COM. Ex.: Ratn. 4. 8, 9, p. 91-92 [the words between the stanzas, *ahavā kim bahunā jampiena*, constitute an alternative reading of the opening words of the second stanza]; Veni. 6. 6, p. 162.

NOTES. || Bh. 19. 91 b; SD. 380; Pratāpar. 3. 15. Cf. Lévi, p. 51.

92 (P. 47 a<sup>2</sup>; H. 43 a<sup>2</sup>).

saṃrabdhānām virodhanam.

'Opposition (*virodhana*) is [the same thing in the case] of those that are excited.'

COM. Ex.: Veni. 5, p. 150-152 [quoted in part also at DR. 3. 20].

NOTES. *saṃrabdhānām* H, V, P; *saṃrambhoktir* Hall p. 38.—Bh. calls this *virodha* and defines it as an exchange of remarks; SD. explains it as an apprehension of failure. In Pratāpar. this is named *nirodhana* and defined as *krodhasaṃrabdhānām anyonyavikṣepo*.

|| Bh. 19. 92 a; SD. 387; Pratāpar. 3. 15. Cf. Lévi, p. 51.

93 (P. 47 b; H. 43 b).

siddhāmantrāṇato bhāvidarśikā syāt prarocanā.

'Foresight (*prarocanā*) is seeing what is to come because of an assurance of success.'

COM. Ex.: Venī. 6, p. 169-171.

NOTES. || Bh. 19. 92 b; SD. 388; Pratāpar. 3. 15. Cf. Lévi, p. 51.

94 (P. 48 a<sup>1</sup>; H. 43 c<sup>1</sup>).

vikatthanā vicalanam.

‘Boastfulness (*vicalana*) is bragging.’

COM. Ex.: Venī. 5, p. 149-150 [in editions of the text of the play the words *api ca tāta* do not appear, and the following stanza is given to Bhīma; quoted in part also at DR. 3. 20]; Ratn. 4. 18, p. 105.

NOTES. SD. 386 substitutes for the *vicalana* an element called *pratiṣeda*, ‘Obstruction.’

|| Bh. 19. 93 a; Pratāpar. 3. 15. Cf. Lévi, p. 52.

95 (P. 48 a<sup>2</sup>; H. 43 c<sup>2</sup>).

ādānam kāryasamgrahah.

‘Summary (*ādāna*) is a résumé of the action.’

COM. Ex.: Venī. 6, p. 199; Ratn. 4, p. 101 [with variations]; Ratn. 4. 18 c, p. 105.—The most important divisions of the Pause are: Censure. Placation, Assertion, Foresight, and Summary [cf. SD. 405, com.].

NOTES. || Bh. 19. 93 b; SD. 389; Pratāpar. 3. 15. Cf. Lévi, p. 52.

#### THE CONCLUSION AND ITS SUBDIVISIONS

96 (P. 48 b, 49 a; H. 44).

bijavanto mukhādyarthā vīprakīrṇā yathāyatham  
aikārthyam upaniyante yatra nirvahanam hi tat.

‘The Conclusion (*nirvahana*) is that [Juncture] in which the matters that occurred in the Opening (*mukha*) and in the other Juncutures, and that contained the Germ (*bija*) and were distributed in due order, are brought together to one end.’

COM. Ex.: Venī. 6, p. 202; Ratn. 4, p. 103.

NOTES. In I. 36, where the names of the five Juncutures are given, the concluding one, here called *nirvahana*, is designated as *upasamhṛti*. The same change of name is found also in SD. (cf. 332, 337), and the two terms may be regarded as synonymous.—Bh. has *nibarhāna*.

|| Bh. 19. 41 b, 42 a; SD. 337; Pratāpar. 3. 16. Cf. Lévi, p. 52.

97 (P. 49 b, 50; H. 45).

saṃdhir vibodho grathanām nirṇayaḥ paribhāṣāṇam  
prasādānandasamayāḥ kṛtibhāṣopagūhanāḥ  
pūrvabhāvopasamḥhārau praśastiś ca caturdaśa.

‘The fourteen [subdivisions of the Conclusion] are: Junction (*saṃdhi*), Vigilance (*vibodha*), Hint (*grathana*), Narration (*nirṇaya*), Conversation (*paribhāṣāṇa*), Graciousness (*prasāda*), Bliss (*ānanda*), Deliverance (*samaya*), Confirmation (*kṛti*), Expression of Satisfaction (*bhāṣā*—*bhāṣāṇa*), Unforeseen Circumstance (*upagūhana*), Anticipation (*pūrvabhāva*), Termination (*upasamḥhāra*—*kāvyasamḥhāra*), and Benediction (*praśasti*).’

NOTES. || Bh. 19. 66 b, 67, 68; SD. 391; Pratāpar. 3. 18.

98 (P. 51 a<sup>1</sup>; H. 46 a<sup>1</sup>).

saṃdhir bijopagamanam.

‘Junction (*saṃdhi*) is the coming up [again] of the Germ (*bija*).’

COM. Ex.: Ratn. 4, p. 103; Venī. 1, p. 25 [the stanza is quoted also at DR. I. 45].

NOTES. This subdivision of the *nirvahāṇa* must not be confused with *saṃdhi*, ‘Juncture’; cf. I. 35.

|| Bh. 19. 96 a; SD. 392; Pratāpar. 3. 18. Cf. Lévi, p. 53.

99 (P. 51 a<sup>2</sup>; H. 46 a<sup>2</sup>).

vibodhaḥ kāryamārganam.

‘Vigilance (*vibodha*) is seeking for the Dénouement (*kārya*).’

COM. Ex.: Ratn. 4, p. 103; Venī. 6, p. 204–205.

NOTES. Pratāpar. has the form *virodha* (observe that it reads *nirodhanā* for the *virodhana* of DR. I. 92), but the same definition as DR.

|| Bh. 19. 96 b; SD. 393; Pratāpar. 3. 18. Cf. Lévi, p. 53.

100 (P. 51 b<sup>1</sup>; H. 46 b<sup>1</sup>).

grathanam tadupakṣepo.

'Hint (*grathana*) is an intimation of this [Dénouement, as if attained].'

COM. Ex.: Ratn. 4, p. 105; Venī. 6, p. 201.

NOTES. || Bh. 19. 97 a; SD. 394; Pratāpar. 3. 18. Cf. Lévi, p. 54.

101 (P. 51 b<sup>2</sup>; H. 46 b<sup>2</sup>).

'nubhūtākhyā tu nirṇayah.

'Narration (*nirṇaya*) is a relation of experience.'

COM. Ex.: Ratn. 4, p. 106; Venī. 6, p. 203.

NOTES. || Bh. 19. 97 b; SD. 395; Pratāpar. 3. 18. Cf. Lévi, p. 54.

102 (P. 52 a<sup>1</sup>; H. 47 a<sup>1</sup>).

paribhāṣā mitho jalpah.

'Conversation (*paribhāṣā*=*paribhāṣāṇa*) is talking [of persons] with one another.'

COM. Ex.: Ratn. 4, p. 104-105; Venī. 6, p. 205-206.

NOTES. Bh. and SD. define this subdivision of the *nirvahana* as a speech implying censure.

|| Bh. 19. 98 a; SD. 396; Pratāpar. 3. 18. Cf. Lévi, p. 54.

103 (P. 52 a<sup>2</sup>; H. 47 a<sup>2</sup>).

prasādah paryupāsanam.

'Graciousness (*prasāda*) is courtesy.'

COM. Ex.: Ratn. 4, p. 105; Venī. 6, p. 205.

NOTES. || Bh. 19. 99 a; SD. 398; Pratāpar. 3. 18. Cf. Lévi, p. 55.

104 (P. 52 b<sup>1</sup>; H. 47 b<sup>1</sup>).

ānando vāñchitāvāptih.

'Bliss (*ānanda*) is the attainment of one's desires.'

COM. EX.: Ratn. 4, p. 107 [differs from the ordinary text]; Venī. 6, p. 206.

NOTES. || Bh. 19. 99 b; SD. 399; Pratāpar. 3. 18. Cf. Lévi, p. 55.

105 (P. 52 b<sup>2</sup>; H. 47 b<sup>2</sup>).

samayo duhkhanirgamah.

‘Deliverance (*samaya*, lit. occasion) is escape from misfortune.’

COM. EX.: Ratn. 4, p. 104; Venī. 6, p. 208.

NOTES. || Bh. 19. 100 a; SD. 400; Pratāpar. 3. 18. Cf. Lévi, p. 55.

106 (P. 53 a<sup>1</sup>; H. 48 a<sup>1</sup>).

kṛtir labdhārthaśamanam.

‘Confirmation (*kṛti*, lit. fact) is substantiation of the result attained.’

COM. EX.: Ratn. 4, p. 107; a passage from Venī. [substantially equivalent to the stanza 6. 44, p. 209].

NOTES. || Bh. 19. 98 b; SD. 397; Pratāpar. 3. 18. Cf. Lévi, p. 55.

107 (P. 53 a<sup>2</sup>; H. 48 a<sup>2</sup>).

mānādyāptiś ca bhāṣanam.

‘Expression of Satisfaction (*bhāṣana*) is the attainment of one’s expectations and the like.’

COM. EX.: Ratn. 4, p. 108.

NOTES. Pratāpar. calls this subdivision *ābhāṣana* and defines it as *prāptakāryānumodanam*. — Bh. has *ābhāṣana*.

|| Bh. 19. 101 a; SD. 402; Pratāpar. 3. 18. Cf. Lévi, p. 56.

108 (P. 53 b; H. 48 b).

kāryadrṣṭyadbhutaprāpti pūrvabhāvopagūhane.

‘Anticipation (*pūrvabhāva*) and Unforeseen Circumstance (*upagūhana*) are [respectively] the foreseeing of the Dénouement (*kārya*) and the experiencing of something wonderful.’

COM. Ex.: Ratn. 4, p. 106-107 (Anticipation); Veni. 6, p. 207 (Unforeseen Circumstance).

NOTES. For the *pūrvabhāva* SD. 403 substitutes the *pūrvavākyā*, or allusion to words spoken before.

|| Bh. 19. 100 b, 101 b; SD. 401; Pratāpar. 3. 18. Cf. Lévi, p. 56.

109 (P. 54 a<sup>1</sup>; H. 48 c<sup>1</sup>).

*varāptiḥ kāvyasamḥāraḥ.*

‘Termination (*kāvyasamḥāra*) is obtaining a boon.’

COM. Ex.: Ratn. 4, p. 108 [cf. Nāgānanda 5, p. 105; Priyadarśikā 4, p. 95].

NOTES. The illustrative example here and in SD. shows that this *kāvyasamḥāra* is merely a designation for the phrase ‘What further can I do for you?’ which in many of the dramas precedes the final Benediction.

|| Bh. 19. 102 a; SD. 404; Pratāpar. 3. 18. Cf. Lévi, p. 56.

110 (P. 54 a<sup>2</sup>; H. 48 c<sup>2</sup>).

*praśastiḥ śubhaśāmsanam.*

‘Benediction (*praśasti*) is a prayer for good things.’

COM. Ex.: Veni. 6, p. 210-211.

NOTES. The principal divisions of the Conclusion are the End of the Drama and the Benediction; these must always be employed in the order named (SD. 405, com.).

|| Bh. 19. 102 b; SD. 405; Pratāpar. 3. 18. Cf. Lévi, p. 56.

111 (P. 54 b; H. 49 a).

*uktāṅgānāṁ catuhṣaṣṭiḥ ṣodhā caīśām prayojanam.*

‘The sixty-four subdivisions have now been spoken of. Their application is sixfold.’

NOTES. || SD. 406 a; Pratāpar. 3. 18. Cf. Lévi, p. 36.

#### SIXFOLD APPLICATION OF THE SUBDIVISIONS

112 (P. 55; H. 49 b, c).

*iṣṭasyārthasya racanā gopyaguptiḥ prakāśanam  
rāgah prayogasyāścaryam vṛttāntasyānupakṣayah.*

‘[These six applications are]: the arranging of the subject chosen, concealing what is to be concealed, disclosing [what is to be disclosed], emotion, the element of surprise in the representation, and sustaining interest in the story.’

NOTES. || Bh. 19. 48 b, 49; SD. 407 a, b, c; AP. 337. 24, 25; Pratāpar. 3. 18. Cf. Lévi, p. 36.

#### TWOFOLD TREATMENT OF THE SUBJECT-MATTER.

113 (P. 56; H. 50).

dvedhā vibhāgah kartavyah sarvasyāpiha vastunah  
sūcyam eva bhavet kiṁ cid dr̄syāśravyam athāparam.

‘And here [i. e. in the play] a twofold division of the whole subject-matter must be made: some [of it] is to be intimated, and the rest is to be seen and heard.’

NOTES. || Pratāpar. 3. 18. Cf. Lévi, p. 57.

114 (P. 57; H. 51).

nīraso 'nucitas tatra samsūcyo vastuvistaraḥ  
dr̄syas tu madhurodāttarasabhāvanirantaraḥ.

‘Minute details of the subject-matter that are deficient in Sentiment and unsuitable are [merely] to be intimated in it [i. e. in the play]; but what has constantly sweet and exalted Sentiments and States is to be presented in action.’

NOTES. For an enumeration of actions considered unsuitable for actual presentation in the play see 3. 39. Cf. Lévi, p. 57.

#### THE FIVE KINDS OF INTERMEDIATE SCENE

115 (P. 58; H. 52).

arthopakṣepakaiḥ sūcyam pañcabhiḥ pratipādayet  
viṣkambhacūlikāṅkāsyāṅkāvatārapraveśakaiḥ.

‘What is to be [merely] intimated one should make clear by means of the five Intermediate Scenes (*arthopakṣepaka*),

[namely] : the Explanatory Scene (*viṣkambha*), the Intimation-scene (*cūlikā*), the Anticipatory Scene (*aṅkāsyā*), the Continuation-scene (*aṅkāvatāra*), and the Introductory Scene (*praveśaka*).

NOTES. || Bh. 19. 109; SD. 305, 308 a, b; Pratāpar. 3. 18. Cf. Lévi, p. 59.

116 (P. 59; H. 53 a, b).

vṛttavartīṣyamāṇānāṁ kathāṁśānāṁ nidaśakah  
saṅkṣepārthas tu viṣkambho madhyapātraprāyojitah.

‘The Explanatory Scene (*viṣkambha* = *viṣkambhaka*), which is presented by middling characters and is for the purpose of condensing, explains parts of the story that have happened or are about to happen.’

NOTES. This is called *viṣkambhaka* in Bh. and SD. and also in many dramas; DR. often uses the form *viṣkambha*.—In explanation of the *viṣkambhaka* the com. on Maṅkhakośa 563 (ed. Zachariae, Vienna, 1897, p. 77) quotes Bh. 18. 35.

|| Bh. 19. 110; 18. 34, 51; SD. 308 c, d; Pratāpar. 3. 19. Cf. Lévi, p. 59.

117 (P. 60 a; H. 53 c).

ekānekakṛtaḥ śuddhaḥ saṅkīrṇo nīcamadhyamaiḥ.

‘When performed by one or more persons [of one class], it [is called] pure (*śuddha*) ; when by inferior and middling [characters], it [is called] mixed (*saṅkīrṇa*).’

NOTES. The pure variety is a soliloquy or a dialogue in Sanskrit and is presented by one or two middle-class characters; the mixed variety is in Prākrit and is presented by middling and inferior characters together (whence the designation).

|| Bh. 19. 111; 18. 35, 52; SD. 308 e, f; Pratāpar. 3. 19. Cf. Lévi, p. 59.

118 (P. 60 b, 61 a; H. 54).

tadvad evānudāttoktyā nīcapātraprāyojitah  
praveśo 'ṅkadvayasyāntah śeṣārthasyopasūcakah.

‘The Introductory Scene (*praveśa* = *praveśaka*), which is quite similar [to the preceding] and is performed by

inferior characters in language that is not elevated, explains, between two Acts, matters that have been omitted.'

Com. The phrase 'between two acts' prohibits the use of the Introductory Scene in the first act.

NOTES. *‘ñkadvayasyāntaḥ* H, V, P; *°nte* Hall p. 38.—The *praveśaka*, as distinguished from the *vīśkambhaka*, is always in Prakrit. Gray, JAOS. 25. 205, note 1, rightly protests against the misleading translation 'interlude,' which has an entirely different connotation in English.

॥ Bh. 19. 113, 114=18. 30, 31; SD. 309; Pratāpar. 3. 22. Cf. Lévi, p. 61.

119 (P. 61 b; H. 55 a).

*antaryavanikāsaṁsthaiś cūlikā 'rthasya sūcanā.*

'The Intimation-scene (*cūlikā*) is an explanation of a matter by persons stationed behind the curtain.'

Com. Ex.: Uttarārāma. 2, p. 47; Mahāvīra. 4, p. 125.

NOTES. *antaryavanikā°* H, V; *antarjavaniķ°* Hall p. 38, P.—On the curtain in the Hindu theater see Lévi, p. 373-374.

॥ Bh. 19. 112; SD. 310; Pratāpar. 3. 20. Cf. Lévi, p. 60.

120 (P. 62 a; H. 55 b).

*añkāntapātrair añkāsyam chinnāñkasyārthasūcanāt.*

'The Anticipatory Scene (*añkāsyā*) [is so called] because of the allusion by characters at the end of an Act to the subject of the following Act [lit. of an Act that is detached (from it)].'

Com. Ex.: Mahāvīra. 2, p. 87; 3, p. 89.

NOTES. In Bh. and SD. this is called *añkamukha* in both summary and definition; here only *añkāsyā* (*añka* + *āsyā*). The variation is of no significance, since *āsyā* and *mukha* are synonymous.—SD. gives, in addition to the explanation of *añkāsyā* as a reference to the opening of the succeeding act (313), another interpretation (312) as a part of an act in which the subject of all the acts is intimated. The former is included on the authority of Dhanika; the latter seems to be an original interpretation intended to differentiate the *añkamukha* more clearly from the *añkāvatāra*, with which some persons (according to SD. 313, com.) claimed it was identical.

॥ Bh. 19. 116; SD. 312, 313; Pratāpar. 3. 21. Cf. Lévi, p. 60.

121 (P. 62 b, 63 a; H. 56).

aṅkāvatāras tv aṅkānte pāto 'ṅkasyāvibhāgataḥ  
ebhiḥ samsūcayet sūcyam dṛṣyam aṅkaiḥ pradarśayet.

'The Continuation-scene (*aṅkāvatāra*) is the occurrence of an Act at the end of [the previous] Act, without separation from it.—By means of these [Intermediate Scenes just enumerated] one should intimate what is to be intimated; [but] what is to be seen one should represent by means of the acts [themselves].'

Com. Ex. of *aṅkāvatāra*: Mālav. I, p. 21 [with variants].

NOTES. *pāto 'ṅkasyā* H, V, P; *pātrāṅkasyā* Hall p. 38.—The Continuation-scene is evidently a continuation of the action by the same characters in a succeeding act, without other interruption than the technical separation between the acts. A remarkable instance of the application of this device on the modern stage is to be found in a drama by Charles Rann Kennedy, *The Servant in the House* (published at New York, 1908), in which every act is thus continued in the following one.—The Continuation-scene does not seem to belong properly in the category of Intermediate Scenes, according to the definition of these in the latter part of this section; it is not clear how it informs the audience of matters that cannot be presented on the stage (cf. I. 114).

|| Bh. 19. 115; SD. 311; Pratāpar. 3. 23. Cf. Lévi, p. 60.

#### ASIDES, CONFIDENTIAL REMARKS, AND THE LIKE

122 . (P. 63 b; H. 57 a).

nātyadharmaṁ apekṣyaitat punar vastu tridhesyate.

'This subject-matter [just mentioned] is further declared to be of three kinds, with regard to the dramatic rules (*nātyadharma*).'

NOTES. This section serves as an introduction to sections 123-128. Contrary to the usual practice of our author, the three kinds are not specially named and enumerated before they are taken up individually in sections 123-124, 125-127, and 128.—Cf. Lévi, p. 61.

123 (P. 64 a; H. 57 b).

sarveṣāṁ niyatasyaiva śrāvyam aśrāvyam eva ca.

'Of the matter in hand some is to be heard by all, some is not to be heard by all.'

NOTES. The technical terms are given in the following section. Cf. Lévi, p. 61.

124 (P. 64 b; H. 58 a).

*sarvaśāvyam prakāśam syād aśāvyam svagatam matam.*

‘What is to be heard by all is [called] an Aloud (*prakāśa*); what is not to be heard [by all] is known as an Aside (*svagata*).’

NOTES. An Aside is also called *ātmagata*. The adverbial forms *ātmagatam* and *svagatam* occur frequently in the stage-directions of the dramas.

|| SD. 425 a, b. Cf. Lévi, p. 61.

125 (P. 65 a; H. 58 b).

*dvidhā 'nyan nātyadharmaśākyam janāntam apavāritam.*

‘There is another so-called dramatic rule that is twofold: Personal Address (*janānta*=*janāntika*) and Confidence (*apavārita*).’

NOTES. Cf. Lévi, p. 61.

126 (P. 65 b, 66 a; H. 59 a, b).

*tripatākākareṇānyān apavāryāntarā kathām  
anyonyāmantranām yat syāj janānte taj janāntikam.*

‘Personal Address (*janāntika*) is mutual conversation in the presence of [other] persons by shutting out the others in the middle of a story by the hand with three fingers raised (*tripatākā*).’

NOTES. The word *tripatākā*, explained briefly in the commentary on this section and in detail in Bh. 9. 28-38, designates the hand with three fingers outstretched, the thumb and ring-finger being curved inward. As can be seen from the passage of Bh. referred to, this was one of the conventional gestures of the Hindu stage.—For an example of the *janāntika* see Sakuntalā 6. 24 +, p. 221.

|| SD. 425 d, e. Cf. Lévi, p. 61.

127 (P. 66 b; H. 59 c).

*rahasyam kathyate 'nyasya parāvṛttiyā 'pavāritam.*

‘A Confidence (*apavārita*) is a secret told to another by turning around [to him].’

NOTES. The *apavārita* is understood to be heard only by the person addressed.

|| SD. 425 b, c. Cf. Lévi, p. 61.

128 (P. 67; H. 60).

kim bravīṣy evam ityādi vinā pātrām bravīti yat  
śruti-vevānuktaṁ apy ekas tat syād ākāśabhbhasitam.

‘When [one actor] alone, without [another] actor [on the stage] says ‘Do you say so?’ or the like, as if hearing something, though it is [really] not spoken, that is [called] Conversation with Imaginary Persons (*ākāśabhbhasita*).’

COM. ‘Some persons name other dramatic rules besides, such as *prathamakalpa* [cf. Lévi, pt. 2, p. 12], etc., but no definition of them is given in this work, because they are not ordained by Bharata, are not mentioned in lexicons, consist in the use of dialect by some characters, and are really not dramatic rules at all.’

NOTES. This device is frequently employed in the Bhāṇa, or Monologue; see DR. 3. 53. An interesting illustration of its use is found at the opening of the second act of the *Mudrārākṣasa*. For an Occidental parallel see Maeterlinck, *L'Oiseau bleu*, beginning of tableau 5, act 3 (ed. Paris, 1911, p. 108-109).

|| SD. 425 f, g. Cf. Lévi, p. 61, 62.

#### CONCLUSION OF THE FIRST BOOK

129 (P. 68; H. 61).

ityādy aśeṣam iha vastuvibheda-jātam  
Rāmāyanādi ca vibhāvyā Br̥hatkathām ca  
āśūtrayet tad anu netṛrasānuguṇyāc  
citrām kathām ucitacāruvacahprapañcaiḥ.

‘After examining the entire body of divisions of the subject-matter here [presented] in these and the following [sections],

as well as the Rāmāyaṇa and the like, and the Br̥hatkathā, one should thereupon compose a story diversified with the appropriate selection of Hero and Sentiments, together with amplifications of appropriate and pleasing words.'

Com. As, for example, the drama Mudrārākṣasa, which is based on the Br̥hatkathā; or the story of Rāma, originally told in the Rāmāyaṇa. [The mention of the Br̥hatkathā is followed, in the text of the commentary, by two ślokas from Kṣemendra's Br̥hatkathāmañjari (2. 216, 217). These are doubtless to be regarded as an interpolation; see my Introduction, page xxxiii.]

NOTES. Meter: vasantatilaka.

## BOOK TWO

### CHARACTERISTICS OF THE HERO

1 (P. 1, 2; H. 1, 2a, b).

netā vinīto madhuras tyāgī dakṣaḥ priyaṁvadaḥ  
raktalokaḥ śucir vāñmī rūḍhavamīśaḥ sthiro yuvā  
buddhyutsāhasmṛtiprajñākalāmānasamanvitah  
śūro dṛḍhaś ca tejasvī śāstracakṣuś ca dhārmikah.

'The Hero should be well-bred, charming, liberal, clever, affable, popular, upright, eloquent, of exalted lineage, resolute, and young; endowed with intelligence, energy, memory, wisdom, [skill in the] arts, and pride; heroic, mighty, vigorous, familiar with the codes, and a just observer of laws.'

Com. Ex.: Mahāvīra. 4. 21, p. 146 (well-bred); Mahāvīra. 2. 36, p. 75 (gentle); Spr. 1547 (liberal); Mahāvīra. 1. 53, p. 37 [quoted also at DR. 2. 16] (clever); Mahāvīra. 2. 35, p. 75 (affable); Mahāvīra. 4. 44, p. 164 (popular); Raghuvamīśa 16. 8 (upright); Mahānāṭaka 2. 14, p. 52 [=Bālārāmāyaṇa 4. 60, p. 108] (eloquent); Anargharāghava 3. 21, p. 123 (of exalted lineage); Mahāvīra. 3. 8, p. 95 [quoted also at DR. 2. 20 and 4. 22] (resolute); Bhartṛhari, Nītiś. 27 = Spr. 4342 (resolute); Mālav. 1. 5, p. 8 (possessed of knowledge).

NOTES. || SD. 64; Rudr. Śrīg. 1. 27; Rudr. Kāvyāl. 12. 7, 8; Sarasv. 5. 103 a, 122, 123 (ed. B. 5. 104a, 123, 124); Hem. Kāvyān. 7, p. 295; Vāgbhāṭāl. 5. 7; Vāgbh. Kāvyān. 5, p. 62; Pratāpar. 1. 11, 22; Alāmkāra-śekhara 20. 6; Kāmasūtra, p. 308-309; Kandarpacūḍāmaṇi and Pañcasā-yaka, cited by Schmidt. Cf. Schmidt, p. 147-150 (2d ed., 109-111); Lévi, p. 62-64.

### THE FOUR TYPES OF HERO

2 (P. 3a; H. 2c).

bhedaiś caturdhā lalitaśāntodāttoddhatair ayam.

'He [i. e. the Hero] is of four kinds, being light-hearted (*lalita*), calm (*śānta*), exalted (*udātta*), or vehement (*uddhata*).'

NOTES. In the definitions of these four kinds of hero, which follow in sections 3-6, each of the terms *lalita*, *sānta*, etc. has prefixed to it the word *dhīra*, 'self-controlled,' in order to indicate that the hero, unlike the heroine, must always have himself under control.—The *Sāhityasāra* mentions only the first three types.

|| Bh. 24. 3, 4; SD. 65; AP. 338. 37 b, 38 a; Sarasv. 5. 109 a (ed. B. 5. 110 a); Hem. Kāvyān. 7, p. 299; Vāgbh. Kāvyān. 5, p. 61; Pratāpar. 1. 27; Sāhityasāra II. 2.

3 (P. 3 b; H. 3 a).

niścinto dhīralalitah kalāsaktaḥ sukhī mrduḥ.

'The self-controlled and light-hearted [Hero] (*dhīralalita*) is free from anxiety, fond of the arts [song, dance, etc.], happy, and gentle.'

Com. Ex.: Ratn. 1. 9, p. 6 [quoted also at DR. 4. 14].

NOTES. || Bh. 24. 5 a; SD. 68; Sarasv. 5. 556 (ed. B. p. 342); Hem. Kāvyān. 7, p. 299; Pratāpar. 1. 32; Sāhityasāra II. 4. Cf. Lévi, p. 64.

4 (P. 4 a; H. 3 b).

sāmānyaguṇayuktas tu dhīraśānto dvijādikah.

'The self-controlled and calm [Hero] (*dhīraśānta*) is a Brahman or the like, possessed of the generic merits [of a Hero].'

Com. Ex.: Mālatīm. 2. 10, p. 73; Mṛcch. 10. 12, p. 259 [quoted also at DR. 1. 89].

NOTES. || Bh. 24. 6 a; SD. 69; Sarasv. 5. 557 (ed. B. p. 343); Hem. Kāvyān. 7, p. 299; Pratāpar. 1. 33; Sāhityasāra II. 5. Cf. Lévi, p. 64.

5 (P. 4 b, 5 a; H. 4).

mahāsattvo 'tigambhīrah kṣamāvān avikatthanah  
sthīro nigūḍhāhamkāro dhīrodātto dṛḍhavrataḥ.

'The self-controlled and exalted [Hero] (*dhīrodātta*) is of great excellence, exceedingly serious, forbearing, not boastful, resolute, with self-assertion suppressed, and firm of purpose.'

Com. Ex.: Nāgān. 5. 15, p. 89 [quoted also at DR. 2. 23]; Mahānāṭaka 3. 25, p. 97 [quoted also at DR. 2. 19]. The objection may be raised by some that Jīmūtavāhana, the hero of the Nāgānanda, belongs more properly in the category of 'calm' heroes, as would appear from Nāgān. 1. 6, p. 4

and 1. 4, p. 3. But [says Dhanika] he is really an 'exalted' hero, in spite of his great tranquillity, profound sympathy, and lack of passion, and his disregard for personal pleasure is due to a desire for achievement, such as is seen also in Śakuntalā 5. 7, p. 158 (= Spr. 7328). [For details of the argument see Lévi, p. 65-66.]

NOTES. || Bh. 24. 5 b; SD. 66; Sarasv. 5. 558 (ed. B. p. 343); Hem. Kāvyān. 7, p. 299; Pratāpar. 1. 28; Sāhityasāra 11. 3. Cf. Lévi, p. 65-66.

6 (P. 5 b; 6 a; H. 5).

darpamātsaryabhūyiṣṭho māyāchadmaparāyaṇaḥ  
dhīroddhataḥ tv ahaṃkāri calaś caṇḍo vikatthanāḥ.

'The self-controlled and vehement [Hero] (*dhīroddhata*) is altogether dominated by pride and jealousy, wholly devoted to magic practices and deceit, self-assertive, fickle, irascible, and boastful.'

COM. Ex.: Mahāvīra. 2. 16, p. 57; *trailokyaiśvaryā*° [unidentified passage].—The principal hero must be of one of the four kinds just defined throughout the drama, to insure unity; a secondary hero may, however, evince varying characteristics under different circumstances, as in the case of Paraśurāma in the Mahāvīracarita, who appears as 'exalted' in 2. 10, p. 51 [quoted also at DR. 4. 23 and Kāvyapradīpa 5, p. 169]; as 'vehement' in 2. 16, p. 57 [quoted above]; and as 'calm' in 4. 22, p. 147 [quoted also at DR. 2. 89]. [For details of the argument see Lévi, p. 67-68.]

NOTES. || Bh. 24. 5 a; SD. 67; Sarasv. 5. 555 (ed. B. p. 342); Hem. Kāvyān. 7, p. 299; Pratāpar. 1. 30. Cf. Lévi, p. 66-68.

THE HERO AS LOVER

7 (P. 6 b; H. 6 a).

sa dakṣināḥ śaṭha dhrṣṭaḥ pūrvām praty anyayā hṛtaḥ.

'When he has been captivated by another woman, [the Hero may be] clever (*dakṣiṇa*), deceitful (*śaṭha*), or shameless (*dhrṣṭa*) toward his previous [love].'

NOTES. || SD. 70; Rudr. Śring. 1. 28; Rudr. Kāvyāl. 12. 9 a; AP. 338. 38 b; Sarasv. 5. 109 b (ed. B. 5. 110 b); Hem. Kāvyān. 7, p. 299; Vāgbhatāl. 5. 8; Vāgbh. Kāvyān. 5, p. 61; Rasamañjari, p. 208; Pratāpar. 1. 34; Alamkāraśekhara 20. 7; Rātirahasya 2. 82 (ZDMG. 57, p. 728). Cf. Schmidt, p. 152-153 (2d ed., p. 112-113).

8 (P. 7a<sup>1</sup>; H. 6b<sup>1</sup>).

dakṣiṇo 'syāṁ sahṛdayo.

'A clever [Hero] (*dakṣiṇa*) is [one that is] kind to her [i. e. to his previous love].'

COM. Ex.: *prasīda*<sup>o</sup>, stanza by Dhanika; Mālav. 3. 3, p. 40 = Spr. 1158.

NOTES. || SD. 71; Rudr. Śrīg. 1. 31; Rudr. Kāvyāl. 12. 10; Sarasv. 5. 562 (ed. B. p. 343); Hem. Kāvyān. 7, p. 300; Vāgbhaṭāl. 5. 9b; Vāgbh. Kāvyān. 5, p. 61; Rasamañjari, p. 210; Pratāpar. 1. 36; Alampkāraśekhara 20. 8b; Rasaratn. 49 a; Bhāṣābhūṣaṇa 6b. Cf. Schmidt, p. 154-155 (2d ed., p. 114-115); Lévi, p. 68.

9 (P. 7a<sup>2</sup>; H. 6b<sup>2</sup>).

gūḍhavipriyakṛc chaṭṭhah.

'A deceitful [Hero] (*śaṭha*) [is one that] hides his unfaithfulness.'

COM. Ex.: Amaru 73 = Spr. 6357 [quoted also at SD. 74].—A 'clever' hero, although equally unfaithful, differs from a 'deceitful' hero in that he is kind to his former love.

NOTES. || Bh. 22. 298; SD. 74; Rudr. Śrīg. 1. 33; Rudr. Kāvyāl. 12. 11; Sarasv. 5. 559 (ed. B. p. 343); Hem. Kāvyān. 7, p. 301; Vāgbhaṭāl. 5. 10a; Vāgbh. Kāvyān. 5, p. 61; Rasamañjari, p. 213; Pratāpar. 1. 39; Alampkāraśekhara 20. 9a; Rasaratn. 50 a; Bhāṣābhūṣaṇa 7a; Ratirahasya 2. 84 (ZDMG. 57, p. 728). Cf. Schmidt, p. 155-157 (2d ed., p. 115-116); Lévi, p. 68.

10 (P. 7b<sup>1</sup>; H. 6c<sup>1</sup>).

vyaktāṅgavaikṛto dhrṣṭo.

'A shameless [Hero] (*dhrṣṭa*) [is one that] lets the disfigurements on his body show.'

COM. Ex.: Amaru 71 = Spr. 5844.

NOTES. On the bodily disfigurements, chiefly marks made by the nails and teeth, see DR. 2. 40 and Schmidt, p. 478, 496 (2d ed., p. 356, 369).

|| SD. 72; Rudr. Śrīg. 1. 36; Rudr. Kāvyāl. 12. 12; Sarasv. 5. 560 (ed. B. p. 343); Hem. Kāvyān. 7, p. 300; Vāgbhaṭāl. 5. 10b; Vāgbh. Kāvyān. 5, p. 61; Rasamañjari, p. 211; Pratāpar. 1. 38; Alampkāraśekhara 20. 9b; Rasaratn. 49 b; Bhāṣābhūṣaṇa 7b; Ratirahasya 2. 85 (ZDMG. 57, p. 728). Cf. Schmidt, p. 157-158 (2d ed., p. 116-117); Lévi, p. 68.

11 (P. 7 b<sup>2</sup>; H. 6 c<sup>2</sup>).

'nukūlas tv ekanāyikāḥ.

'A faithful [Hero] (*anukūla*) [is one that] has only a single lady-love.'

Com. Ex.: *Uttararāma*. I. 39, p. 37.—The question arises as to the classification of heroes of the Nātikā, such as King Vatsa in the *Ratnāvali*, who are at first faithful and later unfaithful but courteous. They are not to be regarded as 'deceitful' and 'shameless,' even though they at first conceal their love and afterwards openly confess it, for they always retain some affection for their previous love, as can be seen from the works of the great poets (for example, *snātū tiṣṭhati kunta* [unidentified stanza, quoted also at SD. 71]) and from *Bharata* (Bh. 23. 54). Hence such a hero is to be regarded as 'clever.'

Since each of the sixteen varieties [produced by the combination of the four kinds mentioned in sections 3-6 with those mentioned in sections 8-11] may be superior, intermediate, or inferior, there are 48 varieties of hero [cf. Bh. 24. 2; SD. 75; *Kumārasvāmin* on *Pratāpar*. I. 27; *Sukasaptati*, text. simpl. 57 (p. 162, l. 4-9); and see Schmidt, p. 158-160].

NOTES. || SD. 73; Rudr. Śrīṅ. I. 29; Rudr. Kāvyāl. 12. 9 b; Sarasv. 5. 561 (ed. B. p. 343); Hem. Kāvyān. 7, p. 301; Vāgbhātāl. 5. 9 a; Vāgbh. Kāvyān. 5, p. 61; *Rasamañjarī*, p. 208; *Pratāpar*. I. 35; *Alamkārāsēkhara* 20. 8 a; *Rasaratn*. 49 a; *Bhāśābhūṣaṇa* 6 a; *Ratirahasya* 2. 83 (ZDMG. 57, p. 728). Cf. Schmidt, p. 153-154 (2d ed., p. 113-114); Lévi, p. 69.

## COMPANIONS OF THE HERO

12 (P. 8; H. 7).

'patākānāyakas tv anyaḥ pīthamardo vicakṣaṇaḥ  
tasyaivānucaro bhaktāḥ kīm cid ūnaś ca tadguṇaiḥ.'

'The Hero of the Episode (*patākā*) is a separate person, [called] Attendant (*pīthamarda*), intelligent, assisting him [i. e. the principal Hero], devoted [to him], and possessed of his qualities in a less degree.'

Com. Such are, for example, Makaranda in the *Mālatīmādhava*, and Sugrīva in [the dramas based on] the *Rāmāyaṇa*.

NOTES. || SD. 76; Rudr. Śrīṅ. I. 39, 40; Rudr. Kāvyāl. 12. 13, 14; AP. 338. 39, 40 a; Sarasv. 5. 597 (ed. B. p. 348); Vāgbh. Kāvyān. 5, p. 62; *Rasamañjarī*, p. 227; *Pratāpar*. I. 40; *Rasaratn*. 53 a; *Kāmasūtra*, p. 57-58; *Kandarpacūḍāmaṇi* and *Pañcasāyaka*, cited by Schmidt. Cf. Schmidt, p. 197-200 (2d ed., p. 142-144); Lévi, p. 72.

13 (P. 9a; H. 8a).

ekavidyo viṭaś cānyo hāsyakṛc ca vidūṣakah.

'Another [companion] is the Parasite (*viṭa*), who has but a single accomplishment, and the Jester (*vidūṣaka*), who is the fun-maker.'

COM. An example of the *viṭa* is Śekharaka in the Nāgānanda; the *vidūṣaka* is a familiar figure [and no example need therefore be mentioned].

NOTES. || Bh. 24. 105, 107 b, 108 a; SD. 77-79; Rudr. Śṛṅg. 1. 41; Rudr. Kāvyāl. 12. 15; AP. 338. 40; Sarasv. 5. 598, 599 (ed. B. 5. 170<sup>b</sup>, 170, p. 348); Vāgbh. Kāvyān. 5, p. 62; Rasamañjari, p. 227; Pratāpar. 1. 40; Rasaratn. 53 b, 55 a [by an oversight no section was numbered 54 in the printed edition]; Kāmasūtra, p. 58, 59; Ratirahasya 1. 21-26 (ZDMG. 57, p. 712-713). Cf. Schmidt, p. 200-204 (2d ed., p. 144-146); Lévi, p. 122-123.

#### THE OPPONENT OF THE HERO

14 (P. 9b; H. 8b).

lubdho dhīroddhataḥ stabdhaḥ pāpakṛd vyasanī ripuh.

'The Opponent [of the Hero] is avaricious, [of the type known as] self-controlled and vehement (*dhīroddhata*), stubborn, criminal, and vicious.'

COM. Rāvana, for example, is the opponent of Rāma, and Duryodhana the opponent of Yudhiṣṭhira.

NOTES. The technical term for this type of character is *pratināyaka*, 'counter-hero.' The use of the word *ripu* here is due to metrical exigencies.—Hem. Kāvyān. (7, p. 308) mentions also a *pratināyikā* as a foil to the heroine. DR. makes no mention of such a character.

|| SD. 159; Sarasv. 5. 103 b (ed. B. 5. 104 b); Hem. Kāvyān. 7, p. 301. Cf. Lévi, p. 72.

#### QUALITIES OF THE HERO

15 (P. 10; H. 9).

śobhā vilāśo mādhuryam gāmbhīryam sthairyatejasī<sup>1</sup>  
lalitaudāryam ity aṣṭau sattvajāḥ pauruṣā guṇāḥ.

'The eight manly qualities that spring from one's nature are: Beauty of Character (*śobhā*), Vivacity (*vilāśa*), Equanimity

(*mādhurya*), Poise (*gāmbhīrya*), Firmness (*sthairyā*), Sense of Honor (*tejas*), Lightheartedness (*lalita*), and Magnanimity (*audārya*).

NOTES. *sthairyā*° Hall p. 38, P; *dhairyā*° H, V (Bh. has *sthairyā*; SD., *dhairyā*). Hall remarks (p. 16, n. 3): 'The *dhairyā* of my printed text, in the ninth stanza, is clearly a clerical error for *sthairyā*.' In spite of this plain statement and the occurrence of the correct word in DR. 2. 20, Vidyasāgara's reprint of the text repeats the incorrect reading; see my remarks on that edition in the Introduction.—*sattvajāḥ* H, V, P; *sāttvikāḥ* Hall p. 38 (SD. has *sattvajāḥ*).

Five of these technical terms reappear below in the enumeration of the graces of women: *sobhā* (2. 53), *vilāsa* (2. 61), *mādhurya* (2. 55), *lalita* (2. 68), *audārya* (2. 58). In their application to feminine charms they have a different meaning, and they are therefore rendered in that connection by another set of English terms.

|| Bh. 22. 31; SD. 89; AP. 338. 47; Hem. Kāvyān. 7, p. 296.

16 (P. 11 a; H. 10 a).

nīce ghrṇā 'dhike spardhā śobhāyāṁ śauryadakṣate.

'In Beauty of Character (*śobhā*) [are comprised] compassion for the lowly, emulation of one's superiors, heroism, and cleverness.'

COM. Ex.: Mahāvīra. I. 37, p. 27 (compassion); *etāṁ paśya purāḥ*° [unidentified stanza, tr. Lévi, p. 70] (emulation); stanza by Dhanika = Sārīg. 3973 [tr. Lévi, p. 70] (heroism); Mahāvīra. I. 53, p. 37 [quoted also at DR. 2. 1] (cleverness).

NOTES. || Bh. 22. 32; SD. 90; AP. 338. 48; Hem. Kāvyān. 7, p. 296. Cf. Lévi, p. 70.

17 (P. 11 b; H. 10 b).

gatiḥ sadhairyā drṣṭiś ca vilāse sasmitām vacah.

'Vivacity (*vilāsa*) includes a firm step and glance and a laughing voice.'

COM. Ex.: Uttararāma. 6. 19, p. 147.

NOTES. || Bh. 22. 33; SD. 91; Hem. Kāvyān. 7, p. 297. Cf. Lévi, p. 70.

18 (P. 12a; H. 11a).

ślakṣṇo vikāro mādhuryam saṃkṣobhe sumahaty api.

‘Equanimity (*mādhurya*) [means] slight change of demeanor even in very great agitation.’

Com. Ex.: Mahānāṭaka 3. 54, p. 114 = Śāṅg. 3990 [tr. Lévi, p. 70].

Notes. || Bh. 22. 34; SD. 92; Hem. Kāvyān. 7, p. 297. Cf. Lévi, p. 70.

19 (P. 12b; H. 11b).

gāmbhiryam yat prabhāvena vikāro nopalakṣyate.

‘Poise (*gāmbhirya*) [means] that, because of strength of character, no change of demeanor whatsoever is observed [even in very great agitation].’

Com. Ex.: Mahānāṭaka 3. 25, p. 97 [quoted also at DR. 2. 5; tr. Lévi, p. 65].

Notes. || Bh. 22. 36; SD. 93; Hem. Kāvyān. 7, p. 298. Cf. Lévi, p. 71.

20 (P. 13a; H. 12a).

vyavasāyād acalanam sthairyam vighnakulād api.

‘Firmness (*sthairyam*) is the not being swerved from one’s determination even by a multitude of obstacles.’

Com. Ex.: Mahāvīra. 3. 8, p. 95 [quoted also at DR. 2. 1 and 4. 22].

Notes. || Bh. 22. 35; SD. 94; Hem. Kāvyān. 7, p. 298. Cf. Lévi, p. 71.

21 (P. 13b; H. 12b).

adhikṣepādyasahanaṃ tejah prāṇātyayesv api.

‘Sense of Honor (*tejas*) is the not enduring insults and the like, even at the cost of one’s life.’

Com. Ex.: Śāṅg. 262.

Notes. The corresponding section of Bh., recorded by Hall (p. 16, n. 3) as cited by Kṣīrasvāmin and by Rāyamukutamaṇi in their commentaries on the Amarakoṣa, is found also in the com. on Hemacandra’s Anekārthasamgraha 2. 371 and 2. 569 (ed. Zachariae, Vienna, 1893, Extracts from the Com., p. 58, top, and p. 83, middle). SD. repeats the definition of Bh. without change.

|| Bh. 22. 39; SD. 95 a, b; Hem. Kāvyān. 7, p. 298. Cf. Lévi, p. 71.

22 (P. 14 a; H. 13 a).

śringārākārāceṣṭātvam̄ sahajam̄ lalitam̄ mṛdu.

‘Light heartedness (*lalita*) is the natural sweet appearance and demeanor of love.’

Com. Ex.: *lāvanyaamanmatha*<sup>o</sup>, stanza by Dhanika [tr. Lévi, p. 71].

NOTES. || Bh. 22. 37; SD. 95 c; Hem. Kāvyān. 7, p. 297. Cf. Lévi, p. 71.

23 (P. 14 b; H. 13 b).

priyoktyā jīvitād dānam audāryam̄ sadupagrahah̄.

‘Magnanimity (*audārya*) is the giving up of even as much as (*ā*) one’s life with a kindly word, [and] the propitiation of the virtuous.’

Com. Ex.: Nāgān. 5. 15, p. 89 [quoted also at DR. 2. 5]; Kumāra-sambhava 6. 63 (propitiation).

NOTES. I take *priyoktyā* to represent *priyoktyā* (instrumental) + *ā* (prepositional adv. with *jīvitād*).

|| Bh. 22. 38; SD. 95 d; Hem. Kāvyān. 7, p. 298. Cf. Lévi, p. 71.

### THE THREE KINDS OF HEROINE

24 (P. 15 a; H. 14 a).

svā 'nyā sādhāraṇastrī 'ti tadguṇā nāyikā tridhā.

‘The Heroine (*nāyikā*) is of three kinds: [the Hero’s] own wife (*svā*), [a woman who is] another’s (*anyā*), or a common woman (*sādhāraṇastrī*); and she has his [i. e. the Hero’s] qualities.’

NOTES. A diagram illustrating Dhanamjaya’s classification of the types of heroine will be found on p. 149.—Bh. 24. 7-10 presents a different classification recognizing four varieties: *divyā*, *nṛpatinī*, *kulastrī*, *gāṇikā*.

|| SD. 96; Rudr. Śrīg. 1. 46; Rudr. Kāvyāl. 12. 16; AP. 338. 41; Sarasv. 5. 111 a, 112 b (ed. B. 5. 112 a, 113 b); Hem. Kāvyān. 7, p. 301; Vāgbhāṭāl. 5. 11; Vāgbh. Kāvyān. 5. p. 62; Rasamañjari, p. 11; Alampāraśekhara 20. 2 b, c; Rasaratn. 8 b; Sāhityasāra 10. 2 a; Bhāṣābhūṣana 10; Ratirahasya 1. 27 (ZDMG. 57, p. 713). Cf. Schmidt, p. 256-258 (2d ed., p. 186-187); Lévi, p. 72.

## THE HERO'S WIFE AS HEROINE

25 (P. 15 b; H. 14 b).

mugdhā madhyā pragalbheti svīyā śilārjavādiyuk.

'[The Hero's] own wife (*svīyā* = *svā*), who is possessed of good character, uprightness, and the like, [may be] inexperienced (*mugdhā*), partly experienced (*madhyā*), or experienced (*pragalbha*).'

Com. Ex.: Hāla 871 (good character); Hāla 867 (uprightness); Hāla 866 [quoted also at SD. 97] (modesty).

NOTES. *svīyā* H, V, P; *svā* 'pi Hall p. 38.—This type of heroine is called variously *svā*, *svīyā*, or *svakīyā*.

|| SD. 97, 98; Rudr. Śrīng. I. 47; Rudr. Kāvyāl. 12. 17; Sarasv. 5. 110 b (ed. B. 5. 111 b); Hem. Kāvyān. 7, p. 301; Vāgbhāṭāl. 5. 12, 13; Vāgbh. Kāvyān. 5, p. 62; Rasamañjari, p. 11-12, 16; Pratāpar. I. 56; Alāmkārāśekhara 20. 3, 4; Rasaratn. 9; Sāhityasāra 10. 8; Ratirahasya I. 28 (ZDMG. 57, p. 713). Cf. Schmidt, p. 258-260 (2d ed., p. 187-189); Lévi, p. 72.

26 (P. 16 a; H. 15 a).

mugdhā navavayaḥkāmā ratau vāmā mṛduḥ krudhi.

'The inexperienced [kind of wife] (*mugdhā*) has the desire of new youth, is coy in love and gentle in anger.'

Com. Ex.: Spr. 6238 (youth); *ucchvasan*°, stanza by Dhanika (youth); *drṣṭih sālasa*° [unidentified stanza, quoted also at DR. 2. 50] (desire); Kumārasambhava 8. 2 [quoted also at DR. 4. 61] (coyness in rati); Subhāśitāvali 2060 (gentleness in anger); *na madhye sañskāraṇi kusum*° [unidentified stanza] (passion concealed because of modesty).

NOTES. In most rhetorical treatises the *mugdhā* is not further subdivided (cf. DR. 2. 31, com.: *mugdhā tv ekarūpaiva*; see also Schmidt, p. 262-263; 2d ed., p. 191), but Rasamañjari, Rasaratnahāra, and Bhāṣābhūṣāṇa mention two varieties of *mugdhā*.

|| SD. 99; Rudr. Śrīng. I. 48, 52, 54, 56; Rudr. Kāvyāl. 12. 18-20; Sarasv. 5. 566 (ed. B. p. 344); Rasamañjari, p. 16-17; Pratāpar. I. 56; Rasaratn. 10, 11 a; Bhāṣābhūṣāṇa 11; Ratirahasya I. 9-11 (ZDMG. 57, p. 710). Cf. Schmidt, p. 260-262 (2d ed., p. 189-191); Lévi, p. 72-73.

27 (P. 16 b; H. 15 b).

madhyodyadyauvanānaṅgā mohāntasuratakṣamā.

'The partly experienced [kind of wife] (*madhyā*) has the love of rising youth and permits its indulgence even to fainting.'

Com. Ex.: *ālāpān bhrū* [unidentified stanza] (youth); Amaru 60 (love); Hāla 5 (*sambhoga*).

NOTES. <sup>o</sup>*yāvanānāngā* H, V, P; clearly a mistake for <sup>o</sup>*yauvanānāngā*, which I adopt.—The term *madhyā* is here used to designate the kind of wife intermediate between the *mugdhā* and the *pragalbhā*. For another use of the word see 2. 30, notes.

|| SD. 100; Rudr. Śrīg. 1. 58, 63; Rudr. Kāvyāl. 12. 21, 22; Sarasv. 5. 567 (ed. B. p. 344); Vāgbh. Kāvyān. 5, p. 62; Rasamañjarī, p. 31; Pratāpar. 1. 56; Rasaratn. 11 b, 12 a; Bhāśābhūṣaṇa 12 a; Ratirahasya 1. 12, 13 (ZDMG. 57, p. 710). Cf. Schmidt, p. 263-264 (2d ed., p. 191-192); Lévi, p. 73.

28 (P. 17; H. 16).

*dhīrā sotprāsavakrokyā madhyā sāśru kṛtāgasam  
khedayed dayitam kopād adhīrā paruṣāksaram.*

'In her anger a [partly experienced wife who is] self-controlled (*dhīrā*) rebukes her erring husband with sarcasm and indirect speech; one that is partly self-controlled (*madhyā*) [does the same] with tears; one lacking in self-control (*adhīrā*), with harsh words.'

Com. Ex.: Māgha 7. 53 (self-controlled); Amaru 50 = Spr. 4443 (partly self-controlled); Spr. 5447 (without self-control); Subhāśitāvali 2071 (other methods of procedure than those mentioned).

NOTES. || SD. 102, 103; Rudr. Śrīg. 1. 65; Rudr. Kāvyāl. 12. 23; Hem. Kāvyān. 7, p. 303; Rasamañjarī, p. 42; Rasaratn. 16. Cf. Schmidt, p. 266-269 (2d ed., p. 194-196); Lévi, p. 73.

29 (P. 18; H. 17).

*yauvanāndhā smaronmattā pragalbhā dayitāngake  
viliyamānevānandād ratārambhe 'py acetanā.*

'The experienced [kind of wife] (*pragalbhā*) is blinded by youth, crazed with love, infatuated, and clinging, as it were, to the body of her husband for joy even at the beginning of love's pleasures.'

COM. Ex.: *abhyunnata*<sup>o</sup>, stanza by Dhanika [tr. Lévi, p. 74] (youth); Spr. 7183 (youth); Amaru 2. 63, p. 128 = Spr. 3246 (emotion); Amaru 97 (*rati*); Amaru 65 (other methods of procedure than those mentioned).

NOTES. For *pragalbhā* Sāhityasāra substitutes the term *ādhyā* (the com. explains: *ādhyatvam prāgalbhym eva*); Pratāpar. and Vāgbh. Kāvyān. employ the synonymous designation *praudhā*.

|| SD. 101; Rudr. Śrīg. 1. 69, 74; Rudr. Kāvyāl. 12. 24, 25; Sarasv. 5. 568 (ed. B. p. 344); Vāgbh. Kāvyān. 5, p. 62; Rasamañjari, p. 34; Pratāpar. 1. 56; Rasaratn. 12b; Bhāṣābhūṣaṇa 12b; Ratirahasya 1. 14, 15 (ZDMG. 57, p. 711). Cf. Schmidt, p. 264-266 (2d ed., p. 192-194); Lévi, p. 74.

30 (P. 19; H. 18a, b).

sāvahitthādarodāste ratau dhīretarā krudhā  
samtarjya tāḍayen madhyā madhyādhīreva tam vadet.

'In her anger an [experienced wife who is] self-controlled (*dhīrā*) is pretendedly respectful (*sāvahitthādarā*) and is indifferent to the pleasures of love; the other [i. e. one who is lacking in self-control (*adhīrā*)] is wont to scold and strike [her husband]; one who is partly self-controlled (*madhyā*) is wont to speak to him like a partly experienced [wife] who is lacking in self-control (*madhyādhīrā*).'

COM. Ex.: Amaru 17 = Spr. 1363 (pretended respect); Amaru 63 (in-difference to *rati*); Amaru 10 = Spr. 1938 (rebuke and striking); Amaru 33 = Spr. 1939 (like *madhyādhīrā*).

NOTES. *madhyā* H, V, P; *kāntam*, Hall p. 38.—A further threefold division of the *madhyā* and the *pragalbhā*—not otherwise referred to in the present work—is implied in sections 28 and 30. In the expression of their anger heroines of these two varieties may be self-controlled (*dhīrā*), lacking in self-control (*adhīrā*), or of an intermediate type called either *madhyā*, as in the second line above, or *dhīrādhīrā* (*dhīrā* + *adhīrā*), as in Dhanika's commentary and several of the other treatises (cf. Rasamañjari, p. 41; Bhāṣābhūṣaṇa 23).

Both of these designations of the intermediate type cause occasional obscurity. The term *madhyā* is easily confused with the *madhyā* that denotes the intermediate between *mugdhā* and *pragalbhā* (see DR. 2. 27). The term *dhīrādhīrā*, which avoids this duplication of terms, is a source of difficulties of another kind. In Hem. Kāvyān. 7, p. 303, for example, we find the remarkable statement *dhīrādhīrādhīrādhīrābhedād antye tredhā*, which seems unintelligible until the first element is analyzed as *dhīrā* + *dhīrā-adhīrā* + *adhīrā*. Similarly in Rasaratn. 14a: *dhīrādhīrā tathā*

*dhīrādhīreti trividhe striyau.* — In the word *madhyādhīrā* (*madhyā* + *adhīrā*) in the second line of the text above, the former element designates the 'partly experienced' type of wife (see 2. 27, notes).

|| SD. 104-106; Rudr. Śrīg. 1. 76, 79; Rudr. Kāvyāl. 12. 26, 27; Hem. Kāvyān. 7, p. 304; Rasamāñjari, p. 42-43; Rasaratn. 17, 18. Cf. Schmidt, p. 269-270 (2d ed., p. 196-197); Lévi, p. 74-75.

31 (P. 20 a; H. 18 c).

*dvedhā jyeṣṭhā kaniṣṭhā cety amugdhā dvādaśoditāḥ.*

'[The varieties of wife-heroine] other than the inexperienced are said to be twelve [in number], being [each again] of two kinds: older (*jyeṣṭhā*) and younger (*kaniṣṭhā*).'

Com. There is only one type of *mugdhā*. The other six varieties [the three kinds of *madhyā* (2. 28) and the three kinds of *pragalbhā* (2. 30)] are each twofold. Ex.: Amaru 18 = Spr. 2937 [quoted also at DR. 2. 82]; Vāsavadattā and Ratnāvali in the drama Ratnāvali. Aside from the *mugdhā* there are thus twelve varieties [cf. SD. 108 a, b].

NOTES. || SD. 107; Rudr. Śrīg. 1. 83; Rudr. Kāvyāl. 12. 28; Sarasv. 5. 111 b (ed. B. 5. 112 b); Hem. Kāvyān. 7, p. 303; Rasamāñjari, p. 57; Rasaratn. 13. Cf. Schmidt, p. 271-272 (2d ed., p. 197-198); Lévi, p. 75.

#### A MAIDEN OR ANOTHER'S WIFE AS HEROINE

32 (P. 20 b, 21 a; H. 19).

*anyastrī kanyakodhā ca nānyodhā 'ngirase kva cit  
kanyānurāgam icchātah kuryād aīgāngisamśrayam.*

'A woman who is another's (*anyastrī*) is either a maiden or a married woman. A woman who is married to another should never [figure] in the principal Sentiment; [but] love for a maiden one may employ at will, in connection with the principal or the subordinate Sentiments.'

Com. Ex.: Śāṅg. 3769 (love for the wife of another); the love of the hero for Sāgarikā in the Ratnāvali, and that of the hero for Malayavatī in the Nāgānanda (love for a maiden).

NOTES. *icchātah* H, V, P; *anvicchan* Hall p. 38. — The usual designation for this type of heroine is *parakīyā*, but *anya*, *anyadīyā*, and *anyastrī* are also found. — On the principal and subordinate Sentiments see 3. 38; 4. 1, 52.

|| SD. 108 c, 109, 110; Rudr. Śrīg. 1. 87; Rudr. Kāvyāl. 12. 30; Sarasv.

5. 111 b (ed. B. 5. 112 b); Hem. Kāvyān. 7, p. 305; Vāgbhaṭāl. 5. 14; Vāgbh. Kāvyān. 5, p. 62; Rasamañjari, p. 64-65; Alāmkāraśekhara 20. 4; Rasaratn. 20-22. Cf. Schmidt, p. 272-278 (2d ed., p. 199-203); Lévi, p. 75.

### A COURTEZAN AS HEROINE

33. (P. 21 b; H. 20 a).

sādhāraṇastri gaṇikā kalāprāgalbhya dhaurtyayuk.

'A common woman (*sādhāraṇastri*) is a courtezan, skilled in the arts, bold, and cunning.'

NOTES. For parallel passages in other treatises see the notes on section 34. Cf. Schmidt, p. 280 (2d ed., p. 204); Lévi, p. 75.

34 (P. 22; H. 20 b, 21 a).

channakāmasukhārthājñasvatantrāhamyupāṇḍakān  
rakteva rañjayed ādhyān niḥsvān mātrā vivāsayet.

'She gratifies, as if she were in love with them, those that conceal their amours, those that obtain wealth easily, the foolish, the self-willed, the selfish, and the impotent, as long as they have money; when they are without funds she has them turned out of doors by her mother.'

NOTES. The compound *sukhārtha* might also be translated 'those that have pleasure as their [sole] aim,' but the corresponding expressions in other works (*sukhaprāptadhana*, Rudr. Śrīg. and SD.; *sukhaprāptavitta*, Vāgbh. Kāvyān.) show that it means 'those that obtain wealth easily.' Dhanika gives both interpretations without deciding on their merits.

|| SD. 111; Rudr. Śrīg. 1. 120-126; Rudr. Kāvyāl. 12. 39, 40; Hem. Kāvyān. 7, p. 305; Vāgbhaṭāl. 5. 15, 16 a; Vāgbh. Kāvyān. 5, p. 63; Rasamañjari, p. 88; Alāmkāraśekhara 20. 5; Rasaratn. 27; Sāhityasāra 10. 3 b; Ratirahasya 1. 62, 64 (ZDMG. 57, p. 717). Cf. Schmidt, p. 278-282 (2d ed., p. 203-205); Lévi, p. 75.

35 (P. 23 a; H. 21 b).

raktaiva tv aprahasane naiṣā divyanṛpāśraye.

'[She should be presented as] in love [with the Hero] except in a Prahasana; she should not [figure] in a drama concerned with a celestial king.'

COM. Except in a Prahasana, a courtezan may be enamored of the hero, like Vasantasenā in the Mṛcchakaṭikā. In the Prahasana she should not be in love, for the sake of the comic effect. She must not be introduced in a drama whose hero is a celestial king.

NOTES. Text as above, H, V, P; *rūpakesv anuraktaiva kāryā pra-hasana* Hall p. 38. — Cf. Lévi, p. 75-76.

CLASSIFICATION OF HEROINES ACCORDING TO THEIR RELATIONS  
WITH THE HERO

36 (P. 23 b; H. 22 a).

āsām aṣṭāv avasthāḥ syuḥ svādhīnapatikādikāḥ.

‘Of these [types of Heroine] there may be eight [varieties according to their] conditions [in relation to the hero], “one that has her husband in subjection” and so on.’

NOTES. || Bh. 22. 197, 198; SD. 112; Rudr. Śṛṅg. 1. 131, 132; Rudr. Kāvyāl. 12, p. 154 (supposed interpolation); Sarav. 5. 113 b (ed. B. 5. 114 b); Hem. Kāvyān. 7, p. 305-306; Vāgbh. Kāvyān. 5, p. 63; Rasamañjari, p. 105; Pratāpar. 1. 41, 42; Alāmkārāsekhaṇa 20, p. 70; Rasaratn. 37; cf. Sāhityasāra 10. 21. Cf. Schmidt, p. 284-287 (2d ed., p. 208-209); Lévi, p. 76.

37 (P. 24 a; H. 22 b):

āsannāyattaramaṇā hrṣṭā svādhīnabhartṛkā.

“One that has her husband in subjection” (*svādhīnabhartṛkā*) is one whose lover sits by her side and is at her service, and who takes pleasure [in it].

COM. Ex.: Amaru M 55, p. 141 [quoted also at SD. 145].

NOTES. In some treatises (Sarav., Pratāpar., etc.) this type of heroine is called *svādhīnapatikā*.

|| Bh. 22. 201; SD. 113; Rudr. Śṛṅg. 1. 133; Rudr. Kāvyāl. 12, p. 154 (supposed interpolation); 12. 45; Sarav. 5. 118 (ed. B. 5. 119); Hem. Kāvyān. 7, p. 306; Vāgbh. Kāvyān. 5, p. 63; Rasamañjari, p. 163; Pratāpar. 1. 43; Rasaratn. 38 a; Bhāṣābhūṣaṇa 20 a; Anaṅgarāṅga, Pañcasāyaka, and Smaradipikā, cited by Schmidt. Cf. Schmidt, p. 287-289 (2d ed., p. 209-211); Lévi, p. 76.

38 (P. 24 b; H. 23 a).

mudā vāsakasajjā svam maṇḍayaty esyati priye.

“One that is dressed up to receive” (*vāsakasajjā*) [is one who] adorns herself for joy when her lover is about to come.’

Com. She adorns herself and her house. Ex.: Māgha 9. 52.

NOTES. This type of heroine is also called *vāsakasajjikā* and *vāsakasajjītā*.

॥ Bh. 22. 199; SD. 120; Rudr. Śrīng. 1. 137; Rudr. Kāvyāl. 12, p. 154 (supposed interpolation); Sarav. 5. 117 (ed. B. 5. 118); Hem. Kāvyān. 7, p. 307; Vāgbh. Kāvyān. 5, p. 63; Rasamañjari, p. 154; Pratāpar. 1. 44; Rasaratn. 38 b, 39 a; Bhāśābhūṣaṇa 19 b; Anaṅgaraṅga, Pañcasāyaka, and Smaradīpikā, cited by Schmidt. Cf. Schmidt, p. 292-294 (2d ed., p. 213-216); Lévi, p. 76.

39 (P. 25 a; H. 23 b).

*cirayaty avyalike tu virahotkaṇṭhitonmanāḥ.*

“One that is distressed at [her lover’s] absence” (*virahotkaṇṭhitā*) [is one who] is disturbed (*unmanas*) when he tarries without being at fault.’

Com. Ex.: *sakhi sa vijito viṇā*° [unidentified stanza, tr. Lévi, p. 76].

NOTES. *virahotkaṇṭhitonmanāḥ* H, V, P; *virahotkaṇṭhitā matā* Hall p. 38.—This type of heroine is also called *utkā* and *utkaṇṭhitā*.

॥ Bh. 22. 200; SD. 121; Rudr. Śrīng. 1. 135; Rudr. Kāvyāl. 12, p. 154 (supposed interpolation); Sarav. 5. 120 (ed. B. 5. 121); Hem. Kāvyān. 7, p. 307; Vāgbh. Kāvyān. 5, p. 63; Rasamañjari, p. 145; Pratāpar. 1. 46; Rasaratn. 39 b; Bhāśābhūṣaṇa 18; Anaṅgaraṅga, Pañcasāyaka, and Smaradīpikā, cited by Schmidt. Cf. Schmidt, p. 289-292 (2d ed., p. 211-213); Lévi, p. 76.

40 (P. 25 b; H. 24 a).

*jñātē 'nyāsaṅgavikṛte khaṇditerṣyākāṣayitā.*

“One that is enraged” (*khaṇdītā*) [is one who] is filled with jealousy on discovering [her lover to be] disfigured through his relations with another [woman].’

Com. Ex.: Māgha 11. 34 = Spr. 3413 [quoted also at DR. 4. 67 and SD. 219; Böhtlingk did not record in Spr. the ultimate source of this stanza].

NOTES. The hero that lets his bodily disfigurements show is called ‘shameless’; see 2. 10. These disfigurements include marks made by the nails and teeth; see Schmidt, p. 478, 496 (2d ed., p. 356, 369).

॥ Bh. 22. 203; SD. 114; Rudr. Śrīng. 1. 143; Rudr. Kāvyāl. 12, p. 155 (supposed interpolation); 12, 44; Sarasv. 5. 114 (ed. B. 5. 115); Hem. Kāvyān. 7, p. 306; Vāgbh. Kāvyān. 5, p. 64; Rasamañjari, p. 118; Pratāpar. 1. 49; Rasaratn. 41 a; Bhāśābhūṣāṇa 17 a; Anaṅgaraṅga, Pañcasāyaka, and Smaradipikā, cited by Schmidt. Cf. Schmidt, p. 299-301 (2d ed., p. 219-221); Lévi, p. 76.

41 (P. 26 a; H. 24 b).

*kalahāntaritā 'marṣād vidhūte 'nuśayārtiyuk.*

“One that is separated [from her lover] by a quarrel” (*kalahāntaritā*) [is one who] suffers remorse after she has repulsed [him] in indignation.”

Com. Ex.: Amaru 98 = Śārīng. 3543.

NOTES. *vidhūte* H, V, P; *vibhūte* Hall p. 38.—In Rudr. Śrīng. and Rudr. Kāvyāl, this type of heroine is called *abhisandhitā*; the Smaradipikā uses the term *kupitā*.

॥ Bh. 22. 202; SD. 117 e, f; Rudr. Śrīng. 1. 139; Rudr. Kāvyāl. 12, p. 154 (supposed interpolation); Sarasv. 5. 115 (ed. B. 5. 116); Hem. Kāvyān. 7, p. 306; Vāgbh. Kāvyān. 5, p. 63; Rasamañjari, p. 125; Pratāpar. 1. 51; Rasaratn. 41 b; Bhāśābhūṣāṇa 16 b; Anaṅgaraṅga, Pañcasāyaka, and Smaradipikā, cited by Schmidt. Cf. Schmidt, p. 294-297 (2d ed., p. 216-217); Lévi, p. 77.

42 (P. 26 b; H. 25 a).

*vipralabdhoktasamayam aprāpte 'tivimānitā.*

“One that is deceived” (*vipralabdhā*) [is one who] is greatly offended that [her lover] has not come to the rendezvous agreed upon.”

Com. Ex.: Subhāśitāvali 1940 = Spr. 1191 [quoted also at SD. 118].

NOTES. ॥ Bh. 22. 204; SD. 118; Rudr. Śrīng. 1. 141; Rudr. Kāvyāl. 12, p. 154 (supposed interpolation); Sarasv. 5. 116 (ed. B. 5. 117); Hem. Kāvyān. 7, p. 307-308; Vāgbh. Kāvyān. 5, p. 64; Rasamañjari, p. 133; Pratāpar. 1. 47; Rasaratn. 40 b; Bhāśābhūṣāṇa 19 a; Anaṅgaraṅga and Pañcasāyaka, cited by Schmidt. Cf. Schmidt, p. 297-299 (2d ed., p. 218-219); Lévi, p. 77.

43 (P. 27 a; H. 25 b).

*dūradeśāntarasthe tu kāryataḥ prośitapriyā.*

“One whose beloved is away” (*prosita priyā*) is one whose lover is in a distant land on business.’

Com. Ex.: Amaru 91 = Spr. 937.

NOTES. Cf. DR. 4. 70.—In most treatises this type is called *prosita-bharyikā*; in Rudr. Śrīg., *prosita preyasi*; in Rudr. Kāvyāl., *prositanāthā*. These names are all synonymous and the variation has no significance.

Rasamañjari (p. 184-185), Rasaratnahāra (42 b), and Bhāṣābhūṣaṇa (20 b) mention an additional type called *proṣyatpatikā* or *pravatsyatpatikā*, ‘one whose husband is about to depart.’ Cf. Schmidt, p. 307-309 (2d ed., p. 226-228).

॥ Bh. 22. 205; SD. 119; Rudr. Śrīg. 1. 147; Rudr. Kāvyāl. 12, p. 155 (supposed interpolation); 12. 46; Sarav. 5. 119 b (ed. B. 5. 120 b); Hem. Kāvyān. 7, p. 306; Vāgbh. Kāvyān. 5, p. 63; Rasamañjari, p. 108; Pratāpar. 1. 53; Rasaratn. 42 a; Bhāṣābhūṣaṇa 16 a; Anaṅgaraṅga, Pañcasāyaka, and Smaradipikā, cited by Schmidt. Cf. Schmidt, p. 305-307 (2d ed., p. 224-226); Lévi, p. 77.

44 (P. 27 b; H. 25 c).

kāmārtā 'bhisaret kāntam sārayed vā 'bhisārikā.

“One that goes after [her lover]” (*abhisārikā*) [is one who], lovesick, goes to her lover or makes him come to her.’

Com. Ex.: Amaru 29 = Spr. 1316; Māgha 9. 56.

NOTES. ॥ Bh. 22. 206; SD. 115; Rudr. Śrīg. 1. 145; Rudr. Kāvyāl. 12, p. 154 (supposed interpolation); 12. 42; Sarav. 5. 119 a (ed. B. 5. 120 a); Hem. Kāvyān. 7, p. 308; Vāgbh. Kāvyān. 5, p. 64; Rasamañjari, p. 171; Pratāpar. 1. 54; Rasaratn. 40 a; Bhāṣābhūṣaṇa 17 b; Anaṅgaraṅga, Pañcasāyaka, and Smaradipikā, cited by Schmidt. Cf. Schmidt, p. 302-304 (2d ed., p. 222-223); Lévi, p. 77.

45 (P. 28; H. 26).

cintāniḥsvāsakhedāśruvaivārṇyaglānyabhūṣaṇaiḥ

yuktāḥ ṣaḍ antyā dve cādye krīḍaujjvalyapraharṣitaiḥ.

‘Heroines of the last six varieties are characterized by reflection, sighing, dejection, weeping, change of color, weakness, and absence of ornaments; those of the first two varieties, by playfulness, radiance, and joy.’

Com. The heroine connected with another, whether maiden or wife, can not be of all these varieties. For example, Mālavikā, in Mālav. 4. 14, p. 79, etc., should not be considered as *khaṇḍitā*. [For details of the argument see Lévi, p. 78.]

NOTES. For a still further subdivision of the heroine see Schmidt, p. 310-314 (2d ed., p. 228-232). According to the passages cited there—to which might be added Sarasv. 5. 107, 110 a (ed. B. 5. 108, 111 a)—each of the varieties thus far enumerated may be either *uttamā*, *madhyamā*, or *adhamā*. We thus arrive, by successive multiplication, at the grand total of 384 varieties (see SD. 122; Rudr. Śrīg. 1. 154, 155; Rudr. Kāvyāl. 12, p. 155 [supposed interpolation]; Rasamañjari, p. 105; and cf. Schmidt, p. 315; 2d ed., p. 232). The DR. does not mention this last differentiation (except in a general way at 2. 75) and so admits of but 128 varieties.

Rasamañjari (p. 106) adds: *yat tv etāsāṁ divyādīvyobhayabhedena gananayā dvipañcāśadadhikāśatayutam sahasram bhedā bhavanti*, thus claiming the existence of 1152 varieties of heroine!

#### MESSENGERS OF THE HEROINE

46 (P. 29; H. 27).

dūtyo dāsī sakhi kārūr dhātreyī prativeśikā  
linginī śilpinī svam̄ ca netrmitraguṇānvitāḥ.

‘As messengers [the Heroine may employ] a maid-servant, a female friend, a working-woman, a foster-sister, a neighbor, a female ascetic, a crafts-woman, and her own self: [all of these] being possessed of qualities [to match those] of the friends of the Hero.’

Com. Ex.: Mālatīm. 3. 11, p. 88 = Spr. 6451; *mṛgaśiśu*° [unidentified stanza] (friend as messenger); Hāla 12; Hāla 877 [with variations] (heroine as her own messenger).

NOTES. On the ‘friends of the Hero,’ mentioned in the second line of this section, see 2. 12, 13.

|| SD. 157; Rudr. Śrīg. 2. 102; Vāgbh. Kāvyān. 5, p. 63; Pratāpar. 1. 55; Rasaratn. 46 b, 47 a; Kāmasūtra, p. 287; Ratirahasya (of Kokkoka), Anañgarañga, Pañcasāyaka, and Smaradīpikā, cited by Schmidt. Cf. Schmidt, p. 777-779 (2d ed., p. 564-566); Lévi, p. 123.

#### THE TWENTY NATURAL GRACES OF THE HEROINE

47 (P. 30 a; H. 28 a).

yauvane sattvajāḥ strīnām alamkārās tu vimśatih.

‘The natural graces of women in the prime of youth are twenty [in number].’

NOTES. || Bh. 22. 4, 5; SD. 125a; Hem. Kāvyān. 7, p. 308; Rasaratn. 58 b, 59 a.

48 (P. 30 b, 31; H. 28 b, 29).

bhāvō hāvaś ca helā ca trayas tatra śarīrajāḥ  
śobhā kāntiś ca dīptiś ca mādhuryam ca pragalbhata  
audāryam dhairyam ity ete sāpta bhāvā ayatnajāḥ.

'Three of them are physical: Feeling (*bhāva*), Emotion (*hāva*), and Passion (*helā*). These seven qualities come of their own accord: Beauty (*śobhā*), Loveliness (*kānti*), Radiance (*dīpti*), Sweetness (*mādhurya*), Courage (*pragalbhatā*), Dignity (*audārya*), and Self-control (*dhairyā*).'

NOTES. The three qualities in the first group, forming a progressive series of manifestations of love, are defined in sections 50-52; the seven components of the second group, which are inherent characteristics of the heroine, are treated in sections 53-59; the members of the third group are enumerated in the following section (49).

The terms *śobhā*, *mādhurya*, and *audārya* occur also in the list of qualities of the hero; see DR. 2. 15 and the notes on that section.

Pratāpar. omits *śobhā*, *kānti*, *dīpti*, *prāgalbhyā*, and *audārya*; it adds, however, three other qualities named *kutūhala*, *cakita*, and *hasita* (4. 65, 66, 68, p. 269-270), thus bringing the number up to eighteen. The list in Sarasv. shows similar variations.—In the Alāmkārāśekhara these qualities are enumerated as Consequents (see DR. 4. 3).

|| Bh. 22. 6, 24; SD. 125 b, c, d; AP. 338. 49, 50 a; Sarasv. 5. 364, 365 a (ed. B. 5. 168, 169 a, p. 310); Hem. Kāvyān. 7, p. 309, 314; Pratāpar. 4. 53; Alāmkārāśekhara 20. 33, 34; Rasaratn. 59 b, 60.

49 (P. 32, 33 a; H. 30).

līlā vilāso vicchittir vibhramāḥ kilakiñcitam  
moṭṭayitam kūṭamitam bikkoko lalitam tathā  
vihṛtam ceti vijñeyā daśa bhāvāḥ svabhāvajāḥ.

'The ten qualities that arise from one's disposition are considered to be: Sportiveness (*līlā*), Delight (*vilāsa*), Tastefulness (*vicchitti*), Confusion (*vibhrama*), Hysterical Mood (*kila-kiñcita*), Manifestation of Affection (*moṭṭayita*), Pretended Anger (*kūṭamita*), Affected Indifference (*bikkoka*), Lolling (*lalita*), and Bashfulness (*vihṛta*).'

NOTES. These qualities are defined in sections 60-69. The terms *vilāsa* and *lalita* occur also in the list of qualities of the hero; see 2. 15 and the notes on that section. SD. mentions and defines eight additional qualities; see SD. 125 f-h, 145, 147-153, and Lévi, p. 83-84.

|| Bh. 22. 12, 13; SD. 125 e-g; AP. 340. 2, 3 a; Sarasv. 5. 41, 42 a; Hem. Kāvyān. 7, p. 311; Rasatar. 6, p. 58; Pratāpar. 4. 53; Alāmkāraśekhara 20. 33, 34; Rasaratn. 61-63 a.

50 (P. 33 b; H. 31 a).

*nirvikārātmakāt sattvād bhāvas tatrādyavikriyā.*

'Feeling (*bhāva*) is the first touch of emotion in a nature that was [previously] unaffected.'

Com. Ex.: Kumārasambhava 3. 40; *dṛṣṭih sālasa*<sup>o</sup> [unidentified stanza, quoted also at DR. 2. 26]; Kumārasambhava 3. 67 [quoted also at Kāvya-pradipa 5, p. 168]; *taṇi ccia vaa*<sup>o</sup>, stanza by Dhanika.

NOTES. || Bh. 22. 7, 8; SD. 126; AP. 338. 50 b; Hem. Kāvyān. 7, p. 310; Pratāpar. 4. 53; Rasaratn. 63 b. Cf. Lévi, p. 79.

51 (P. 34 a; H. 31 b).

*hevākasas tu śrīgāro hāvo 'kṣibhrūvikārakṛt.*

'Emotion (*hāva*) is ardent love which produces a change in eyes and brows.'

Com. Ex.: *jaṇi kiṇi pi peccha*<sup>o</sup>, stanza by Dhanika.

NOTES. *hevākasas* H, V, P; *alpālāpas* Hall p. 38.—The expression *akṣibhrūvikāra* is taken from Bh.

|| Bh. 22. 7, 10; SD. 127; AP. 338. 50 b; Sarasv. 5. 353 (ed. B. p. 308); Hem. Kāvyān. 7, p. 310; Pratāpar. 4. 54, p. 263; Rasaratn. 64 a. Cf. Lévi, p. 79.

52 (P. 34 b; H. 32 a).

*sa eva helā suvyaktaśrīgārarasasūcikā.*

'That [i. e. Emotion] is Passion (*helā*), when it is a very plain manifestation of the emotion of love.'

Com. Ex.: *taha jhatti se paa*<sup>o</sup>, stanza by Dhanika [quoted, with some variations, at SD. 128].

NOTES. || Bh. 22. 7, 11; SD. 128; Sarasv. 5. 351 (ed. B. p. 308); Hem. Kāvyān. 7, p. 310; Pratāpar. 4. 54, p. 263; Rasaratn. 64 b. Cf. Lévi, p. 79.

53 (P. 35 a; H. 32 b).

rūpopabhogatāruṇyaiḥ śobhā 'ngānām vibhūṣanam.

'Beauty (*śobhā*) is bodily adornment due to handsome form, passionateness, and youthfulness.'

Com. Ex.: Kumārasambhava 7. 13; Śakuntalā 2. 10, p. 72 = Spr. 271.

Notes. || Bh. 22. 25; SD. 129; Hem. Kāvyān. 7, p. 314; Rasaratn. 65 a. Cf. Lévi, p. 79.

54 (P. 35 b; H. 33 a).

manmathāvāpitacchāyā saiva kāntir iti smṛtā.

'Loveliness (*kānti*) is the name given to the touch of beauty imparted by love.'

Com. Ex.: *unmiladvadan*° [unidentified stanza, tr. Lévi, p. 79]; as can be seen in the Mahāśvetāvarṇanāvasara of Bhaṭṭa Bāṇa.

Notes. *manmathāvāpita*° H, V, P; *manmathādhyāsita*° Hall p. 38.— A higher degree of this quality is called *dīpti* (see 2. 56).

|| Bh. 22. 26 a; SD. 130; Hem. Kāvyān. 7, p. 314; Rasaratn. 65 b. Cf. Lévi, p. 79.

55 (P. 36 a<sup>1</sup>; H. 33 b<sup>1</sup>).

anulbanatvam mādhuryam.

'Sweetness (*mādhurya*) is a quality not very intense.'

Com. Ex.: Śakuntalā 1. 17, p. 28 = Spr. 6896.

Notes. || Bh. 22. 27; SD. 132; Hem. Kāvyān. 7, p. 315; Pratāpar. 4. 55, p. 263 [59 is a misprint for 55]; Rasaratn. 66 b. Cf. Lévi, p. 80.

56 (P. 36 a<sup>2</sup>; H. 33 b<sup>2</sup>).

dīptih kāntes tu vistarah.

'Radiance (*dīpti*) is a higher degree of Loveliness.'

Com. Ex.: Dhvanyāloka 1. 4, com., p. 22.

Notes. || Bh. 22. 26 b; SD. 131; Hem. Kāvyān. 7, p. 314; Rasaratn. 66 a. Cf. Lévi, p. 80.

57 (P. 36 b<sup>1</sup>; H. 34 a<sup>1</sup>).

niḥsādhvasatvam prāgalbhyam.

'Courage (*prāgalbhyā* = *pragalbhātā*) is the quality of not becoming agitated.'

Com. Ex.: *tathā virīda*<sup>o</sup>, stanza by Dhanika [tr. Lévi, p. 80].

Notes. || Bh. 22. 29 a; SD. 133; Hem. Kāvyān. 7, p. 316; Rasaratn. 67 a. Cf. Lévi, p. 80.

58 (P. 36 b<sup>2</sup>; H. 34 a<sup>2</sup>).

audāryam praśrayah sadā.

'Dignity (*audārya*) is courteous bearing at all times.'

Com. Ex.: Hāla 226; Ratn. 2. 19, p. 55.

Notes. || Bh. 22. 29 b; SD. 134; Hem. Kāvyān. 7, p. 315; Rasaratn. 67 a. Cf. Lévi, p. 80.

59 (P. 37 a; H. 34 b).

cāpalāvihatā dhairyam cidvṛttir avikatthanā.

'Self-control (*dhairyā*) is a state of mind not affected by inconstancy and free from boastfulness.'

Com. Ex.: Mālatīm. 2. 2, p. 62.

Notes. || Bh. 22. 28; SD. 135; Hem. Kāvyān. 7, p. 315; Pratāpar. 4. 56; Rasaratn. 67 b. Cf. Lévi, p. 80.

60 (P. 37 b; H. 35 a).

priyānukaraṇam līlā madhurāṅgaviceṣṭitaiḥ.

'Sportiveness (*līlā*) is the imitation of a lover in the actions of a fair-limbed [maiden].'

Com. Ex.: *taha dīṭṭhami taha bhan*<sup>o</sup>, stanza by Dhanika; *tenoditam vad*<sup>o</sup> [unidentified quotation].

Notes. || Bh. 22. 14; SD. 136; AP. 340. 3 b; Sarasv. 5. 340 (ed. B. p. 307); Hem. Kāvyān. 7, p. 311; Rasaratn. 6, p. 58; Pratāpar. 4. 57; Rasaratn. 68; Bhāṣābhūṣaṇa 27 a. Cf. Lévi, p. 81.

61 (P. 38a; H. 35b).

tātkāliko viśeṣas tu vilāso 'ṅgakriyādiṣu.

'Delight (*vilāsa*) is an immediate change in appearance, actions, and the like [at the sight of the beloved, etc.].'

Com. Ex.: Mālatīm. I. 29, p. 32.

NOTES. °kriyādiṣu H, V, P; °kriyoktiṣu Hall p. 38.—The words in brackets in the translation are justified by Dhanika's commentary.

|| Bh. 22. 15; SD. 137; AP. 340. 4a; Sarasv. 5. 341 (ed. B. p. 307); Hem. Kāvyān. 7, p. 311, (313); Rasatar. 6, p. 58; Pratāpar. 4. 59; Rasaratn. 69; Bhāṣābhūṣaṇa 28a. Cf. Lévi, p. 81.

62 (P. 38b; H. 36a).

ākalparacanā 'lpā 'pi vicchittiḥ kāntipoṣakṛt.

'Tastefulness (*vicchitti*) is an arrangement, though slight, of adornment so as to increase loveliness.'

Com. Ex.: Kumārasambhava 7. 17.

NOTES. || Bh. 22. 16; SD. 138; Sarasv. 5. 342 (ed. B. p. 307); Hem. Kāvyān. 7, p. 311; Rasatar. 6, p. 58; Pratāpar. 4. 58; Rasaratn. 70a; Bhāṣābhūṣaṇa 29a. Cf. Lévi, p. 81.

63 (P. 39a; H. 36b).

vibhramas tvarayā kāle bhūṣāsthānaviparyayah.

'Confusion (*vibhrama*) consists in misplacing ornaments in haste on some occasion.'

Com. Ex.: *abhyudgate* śaśini peśa° [unidentified stanza]; Spr. 6576, stanza by Dhanika [quoted, with one variation, at SD. 143].

NOTES. || Bh. 22. 17; SD. 143; Sarasv. 5. 343 (ed. B. p. 307); Hem. Kāvyān. 7, p. 312; Rasatar. 6, p. 58; Pratāpar. 4. 59; Rasaratn. 74; Bhāṣābhūṣaṇa 29b. Cf. Lévi, p. 81.

64 (P. 39b; H. 37a).

krodhāśruharṣabhiyādeḥ samkaraḥ kilakiñcitam.

'Hysterical Mood (*kilakiñcita*) is a combination of anger, weeping, joy, fear, and the like.'

Com. Ex.: *ratikridā*<sup>o</sup>, stanza by Dhanika [tr. Lévi, p. 81].

NOTES. || Bh. 22. 18; SD. 140; AP. 340. 4 b; Sarasv. 5. 344 (ed. B. p. 307); Hem. Kāvyān. 7, p. 312; Rasatar. 6, p. 58; Pratāpar. 4. 60; Rasaratn. 71; Bhāśābhūṣaṇa 30 a. Cf. Lévi, p. 81.

65 (P. 40 a; H. 37 b).

*moṭṭāyitam tu tadbhāvabhāvaneṣṭakathādiṣu.*

‘Manifestation of Affection (*moṭṭāyita*) is being absorbed in thought of him [i. e. one’s lover] at a mention of him or the like.’

Com. Ex.: Padmagupta, Navasāhāsāṅkacarita 6. 42 [tr. Lévi, p. 82]; *mātāḥ kām hṛd*<sup>o</sup> [unidentified stanza]; *smaradavathu*<sup>o</sup>, stanza by Dhanika.

NOTES. || Bh. 22. 19; SD. 141; Sarasv. 5. 345 (ed. B. p. 307); Hem. Kāvyān. 7, p. 312; Rasatar. 6, p. 58; Pratāpar. 4. 61; Rasaratn. 72; Bhāśābhūṣaṇa 32. Cf. Lévi, p. 82.

66 (P. 40 b; H. 38 a).

*sānandā 'ntaḥ kuṭṭamitam kupyet keśādharagrahe.*

‘Pretended Anger (*kuṭṭamita*) [is said to exist when a maiden], although inwardly filled with joy, is angry at [her lover’s] touching her hair or her lip.’

Com. Ex.: *nāndīpad*<sup>o</sup> [unidentified stanza, tr. Lévi, p. 82].

NOTES. || Bh. 22. 20; SD. 142; Sarasv. 5. 346 (ed. B. p. 307); Hem. Kāvyān. 7, p. 313; Rasatar. 6, p. 58; Pratāpar. 4. 62; Rasaratn. 73; Bhāśābhūṣaṇa 30 b. Cf. Lévi, p. 82.

67 (P. 41 a; H. 38 b).

*garvābhimānād iṣṭe 'pi bikkoko 'nādarakriyā.*

‘Affected Indifference (*bikkoka*) is neglectful behavior, even toward one that is loved, because of haughtiness due to pride.’

Com. Ex.: *savyājanī tilakā*<sup>o</sup>, stanza by Dhanika.

NOTES. Owing to dialectic preference for *v*, this quality is called *vivvoka* in SD.

|| Bh. 22. 21; SD. 139; AP. 340. 5 a; Sarasv. 5. 347 (ed. B. p. 308); Hem. Kāvyān. 7, p. 312; Rasatar. 6, p. 58; Pratāpar. 4. 63; Rasaratn. 70 b; Bhāśābhūṣaṇa 31. Cf. Lévi, p. 82.

68 (P. 41b; H. 39a).

sukumārāṅgavīryāśo maśr̄ṇo lalitam bhavet.

'Lolling (*lalita*) is a graceful pose of one of fair form.'Com. Ex.: *sabhrūbhāṅgam kara*°, stanza by Dhanika.

NOTES. || Bh. 22. 22; SD. 144; AP. 340. 5a; Sarasv. 5. 348 (ed. B. p. 308); Hem. Kāvyān. 7, p. 313; Rasatar. 6, p. 58; Pratāpar. 4. 64; Rasaratn. 75a; Bhāśābhūṣaṇa 28b. Cf. Lévi, p. 82.

69 (P. 42a; H. 39b).

prāptakālam na yad brūyād vrīdayā vihṛtam hi tat.

'Bashfulness (*vihṛta*) is not speaking, because of modesty, [even] when there is an opportunity.'

Com. Ex.: Amaru 136 (ed. Bombay, 1889, p. 80) = Subhāśitāvali 1377 = Śāring. 3463 [tr. Lévi, p. 83].

NOTES. This is called *vikṛta* in SD., which defines: *vaktavyakāle* 'py avaco vrīdayā vikṛtam matam.

|| Bh. 22. 23; SD. 146; Sarasv. 5. 349 (ed. B. p. 308); Hem. Kāvyān. 7, p. 313; Rasatar. 6, p. 59; Pratāpar. 4. 67; Rasaratn. 76a; Bhāśābhūṣaṇa 27b. Cf. Lévi, p. 82.

## ASSISTANTS OF THE HERO WHEN A KING

70 (P. 42b; H. 40a).

mantri svam̄ vobhayam̄ vā 'pi sakhā tasyārthacintane.

'A minister (*mantrin*), [or the Hero] himself, or both [together] are his [i. e. the Hero's] assistants in deliberations on affairs of state.'NOTES. This section is criticized by Viśvanātha, SD. 80, com., on the ground that it belongs rather to a treatment of the *means* of handling affairs of state than to an account of *assistants* in that task; and that, furthermore, the mere statement 'The minister is the assistant in deliberations on affairs of state' would have sufficed to show the participation of the hero.

|| Bh. 24. 70b, 71a; SD. 80.

71 (P. 43a; H. 40b).

mantriṇā lalitāḥ śeṣā mantrisvāyattasiddhayāḥ.

‘A Hero [of the kind known as] light-hearted has his affairs attended to by a minister; the other [kinds of Hero], by their ministers and themselves.’

NOTES. This section is criticized by Viśvanātha, SD. 80, com., on the ground that, from the mere characterization of the ‘light-hearted’ hero, it is clear that he leaves his affairs of state entirely to his minister. And, if that is the case, the minister is not an *assistant* in these affairs at all, since he has complete charge of them.

72 (P. 43 b; H. 41 a).

ṛtvikpurohitau dharme tapasvibrahmavādinah.

‘In his religious duties [the assistants of the Hero are] his chaplain (*rtvij*), his domestic priest (*purohita*), ascetics (*tapasvin*), and expounders of sacred lore (*brahmavādin*).’

NOTES. || SD. 83.

73 (P. 44 a; H. 41 b).

suhṛtkumārātavikā dāṇḍe sāmantasainikāḥ.

‘In the matter of [inflicting] punishment [the assistants of the Hero are] his friends, princes, foresters, officers, and soldiers.’

NOTES. || SD. 82.

74 (P. 44 b, 45 a; H. 42).

antaḥpure varṣavarāḥ kirātā mūkavāmanāḥ  
mlecchābhīraśakārādyāḥ svasvakāryopayogināḥ.

‘In the harem [the assistants of the Hero are] eunuchs, mountaineers, mutes, dwarfs, barbarians, cowherds, the brother of a concubine (*śakāra*), and such persons—each being charged with his own particular task.’

NOTES. || SD. 81.

## GROUPING OF CHARACTERS ACCORDING TO RANK

75 (P. 45 b, 46 a; H. 43 a, b).

jyeṣṭhamadhyādharmatvena sarveṣāṁ ca trirūpatā  
tāratamyād yathoktānāṁ gunānāṁ cottamādītā.

'All [these characters are divided into] three groups, higher, middling, and lower; and their relative supremacy [is determined] by their possession of the aforementioned qualities in different degrees.'

NOTES. || Bh. 24. 2 b, 86; SD. 84, 85. Cf. Lévi, p. 121-122.

76 (P. 46 b; H. 43 c).

evāṁ nātye vidhātavyo nāyakaḥ saparicchadaḥ.

'In such manner are the Hero and his attendants to be represented in a drama.'

NOTES. *saparicchadaḥ* H, V, P; *saparigrahaḥ* Hall p. 38.

## THE GAY STYLE OF PROCEDURE

77 (P. 47; H. 44 a, b).

tadvyāpārātmikā vṛttīś caturdhā tatra kaiśikī  
gītanṛtyavilāsādyair mṛduḥ Śringāraceṣṭitaiḥ.

'The Style of Procedure which is based on his [i. e. the Hero's] conduct is of four kinds. Of these [four Styles of Procedure] the Gay Style (*kaiśikī*) is delightful through its outward expressions of love, [such as] song, dance, coquetry, and the like.'

NOTES. On the character and legendary origin of the Styles of Procedure see Lévi, p. 87-89. The four Styles are: *kaiśikī* (2. 77), *sāttvati* (2. 83), *ārabhaṭī* (2. 88), and *bhāratī* (3. 5).

|| Bh. 6. 25; (18. 4, 5); 20. 45; SD. 410, 411 a-d; Rudr. Śring. 1. 19; 3. 52-54; AP. 339. 5; Sarasv. 2. 64-66 a (ed. B. 2. 34-36 a); 5. 733 (ed. B. 5. 194, p. 378); Pratāpar. 2. 15 a. Cf. Lévi, p. 89.

78 (P. 48a; H. 44c).

narmatatsphūrjatatsphoṭatadgarbhaiś caturaṅgikā.

[The Gay Style is] of four varieties: Pleasantry (*narman*), Outburst of Affection (*narma-sphūrja*), Disclosure of Affection (*narma-sphoṭa*), and Development of Affection (*narma-garbha*).<sup>1</sup>

NOTES. <sup>o</sup>*sphūrja*° (*sphañja*, *sphiñja*), with reference to these readings see section 8o, notes.

॥ Bh. 2o. 46; SD. 411 e, f; Sarasv. 5. 746 (ed. B. p. 380).

79 (P. 48b-50; H. 45, 46).

vaidagdhyakṛiditam narma priyopacchandanātmakam  
hāsyenaiva saśrīgārabhayena vihitam tridhā  
ātmopakṣepasambhogamānaiḥ śrīgāry api tridhā  
śuddham aṅgam bhayam dvedhā tredhā vāgveṣaceṣṭitaiḥ  
sarvam sahāsyam ity evam narmāṣṭādaśadhoditam.

'Pleasantry (*narman*) is clever jesting that serves to conciliate the beloved. It is of three kinds, according as it is done merely in fun, or through love, or through fear. [Pleasantry] connected with love is of three kinds also, [being caused] by an allusion to oneself, by [manifestation of a desire for] enjoyment, or by [show of] jealousy. [Pleasantry connected with] fear is twofold, either pure or subordinated [to some other sentiment]. The comic element as a whole is [furthermore] of three kinds, that of words, that of costumes, and that of action. Consequently Pleasantry is said to be eighteenfold.'

Com. Ex.: Kumārasambhava 7. 19 (Pleasantry in words); the incident of the *vidūṣaka* and Śekharaka in Nāgān. (Pleasantry in costume); in Mālav., the scene where Nipūnikā drops a stick upon the awakening *vidūṣaka*, who takes it to be a snake (Pleasantry in action); *madhyāhnam gama*° [unidentified stanza] (Pleasantry connected with love, allusion to oneself); Hāla 130 (manifestation of desire for pleasure); Māgha 11. 33 (show of jealousy); Ratn. 2, p. 46 [with variations] (Pleasantry connected with fear); *abhivyaktalikah sakala*°, stanza by Dhanika [quoted also at DR. 4. 69] (Pleasantry connected with fear subordinate to love).

NOTES. This *narman* must not be confused with the term *narman*, 'Joke,' defined at 1. 57.

॥ Bh. 20. 47, 48; SD. 412; Sarasv. 5. 747 (ed. B. p. 380). Cf. Lévi, p. 89-90.

80 (P. 51 a; H. 47 a).

*narmasphürjah* sukhārambho bhayānto navasam̄game.

'Outburst of Affection (*narmasphürja*) at the first meeting [of lovers] is characterized by happiness at the beginning, [but] ends in fear.'

COM. Ex.: Mālav. 4. 13 +, p. 78 [the stanza = Spr. 6234].

NOTES. *narmasphürjah*, correct reading adopted on the authority of BR. 5. 1537 (s. v.); 7. 1369 (s. v. *sphañja*); 7. 1372 (s. v. *sphiñja*: 'wohl nur fehlerhaft für *sphürja*'); *narmasphiñjah* H, V, P; *narmasphañjah* Hall p. 38, p. 21 note 3 (Bh., ed. Śivadatta and Parab, 20. 48, 51, has *narmaspuñja*; Bh., ed. Hall, 20. 46, 49, *narmasphañja*; SD. 411, 413, *narmasphürja*; Sarasv. 5. 746, 748, *narmasphija*).

॥ Bh. 20. 49; SD. 413; Sarasv. 5. 748 (ed. B. p. 380). Cf. Lévi, p. 90.

81 (P. 51 b; H. 47 b).

*narmasphoṭas* tu bhāvānām sūcito 'iparaso lavaiḥ.

'Disclosure of Affection (*narmasphoṭa*) is moderate sentiment indicated by slight expressions of the feelings.'

COM. Ex.: Mālatīm. 1. 20, p. 22.

NOTES. The word *lava*, here translated 'slight expression,' means literally 'particle.'

॥ Bh. 20. 50; SD. 414; Sarasv. 5. 749 (ed. B. p. 380). Cf. Lévi, p. 90.

82 (P. 52; H. 48).

*channanetrapratičāro narmagarbho* 'rthahetave  
aṅgaiḥ sahāsyanirhāsyair ebhīr eṣā 'tra kaiśīkī.

'Development of Affection (*narmagarbha*) is the coming up of the hidden Hero for the attainment of his purpose.—These are the comic and non-comic varieties of the Gay Style.'

Com. Ex.: Amaru. 18 = Spr. 2937 [quoted also at DR. 2. 31]; as in the case of the appearance of Vatsarāja himself in place of Susaṅgatā [error! it is Manoramā] dressed up as Vatsarāja, in the play within a play in the drama Priyadarśika.

NOTES. The word *pratīcāra* is not contained in the smaller Petersburg lexicon; I have taken it as an equivalent of *prati-cāra*, 'approach.'

॥ Bh. 20. 51; SD. 415; Sarasv. 5. 750 (ed. B. p. 380). Cf. Lévi, p. 90.

### THE GRANDIOSE STYLE OF PROCEDURE

83 (P. 53; H. 49).

viśokā sāttvati sattvaśauryatyāgadayārjavaiḥ  
samṝapothāpakaḥ asyām sāmghātyaḥ parivartakah.

'The Grandiose Style (*sāttvati*) is free from grief [and is characterized] by [examples of] virtue, courage, self-sacrifice, compassion, and uprightness. [The four divisions] in it are Discourse (*samṝapa* = *samṝapaka*), Challenge (*utthāpaka*), Breach of Alliance (*sāmghātya*), and Change of Action (*parivartaka*).'

NOTES. <sup>o</sup>ārjavaiḥ, corrected in accordance with SD. 416 a; <sup>o</sup>ājavaiḥ H, V, P. The latter reading is probably due to a typographical blunder in Hall's text, copied without change in the later editions of the text. The word *ārjava* is far more appropriate to the passage than *java*, the last component of the compound in the printed texts. The gloss of the commentary, *hṛṣa*, does not explain either word.

॥ Bh. 20. 37-40; SD. 416 a-d; Rudr. Śrīg. 3. 63, 64; Sarasv. 2. 67 b (ed. B. 2. 37 b); 5. 734 (ed. B. 5. 195, p. 378); Pratāpar. 2. 16 b. Cf. Lévi, p. 91.

84 (P. 54 a; H. 50 a).

samṝapako gabhīroktir nānābhāvarasā mithah.

'Discourse (*samṝapaka*) is mutual talk of a serious nature, expressing various feelings and sentiments.'

Com. Ex.: Mahāvīra. 2, p. 72-74.

NOTES. <sup>o</sup>rasā mithah H, V, P; <sup>o</sup>rasātmakah Hall p. 38. The former reading is clearly preferable.

॥ Bh. 20. 43; SD. 418; Sarasv. 5. 753 (ed. B. p. 381). Cf. Lévi, p. 92.

85 (P. 54 b; H. 50 b).

utthāpakaś tu yatrādau yuddhāyotthāpayet param.

'Challenge (*utthāpaka*) is [a situation] in which, at the outset, one challenges another to combat.'

Com. Ex.: Mahāvīra. 5. 49, p. 209 of the supplement.

NOTES. || Bh. 20. 41; SD. 416 e; Sarasv. 5. 751 (ed. B. p. 381). Cf. Lévi, p. 91.

86 (P. 55 a; H. 51 a).

mantrārthadaivāśaktyādeḥ sāṃghātyaḥ sāṃghabhedanam.

'Breach of Alliance (*sāṃghātya*) is a violation of alliance under the influence of advice, gain, fate, or the like.'

Com. As in the Mudrārākṣasa (under the influence of advice and of desire for gain); as in [stories based on] the Rāmāyaṇa (under the influence of fate).

NOTES. This is called *sāṃghātya* and *sāṃghātaka* in Bh.; *sāṃghātya* in SD. In Sarasv. the term appears in the form *sāṃghātyaka*.

|| Bh. 20. 44; SD. 417; Sarasv. 5. 754 (ed. B. p. 381). Cf. Lévi, p. 91.

87 (P. 55 b; H. 51 b).

prārabdhotthānakāryānyakaraṇāt parivartakah.

'Change of Action (*parivartaka*) [arises] from doing something else than the thing whose development is already begun.'

Com. Ex.: Mahāvīra. 2. 37 +, p. 76.

NOTES. || Bh. 20. 42; SD. 419; Sarasv. 5. 752 (ed. B. p. 381). Cf. Lévi, p. 91.

## THE HORRIFIC STYLE OF PROCEDURE

88 (P. 56, 57a; H. 52).

ebhir aṅgaiś caturdheyam sāttvaty ārabhaṭī punaḥ  
māyendrajālasaṃgrāma krodhodbhrāntādiceṣṭitaiḥ  
saṃkṣiptikā syāt saṃpheṭo vastūtthānāvapātane.

‘Because of these divisions [just mentioned] the Grandiose Style is fourfold.—The Horrific Style (*ārabhaṭī*), on the other hand, [consists of] deeds of magic, conjuration, conflict, rage, frenzy, and the like. [Its four subdivisions are] Compression (*samkṣiptikā* = *samkṣipti*), Conflict (*sampheṭa*), Production of a Matter (*vastūthāna* = *vastūthāpana*), and Tumultuous Disturbance (*avapātana* = *avapāta*).’

NOTES. || Bh. 20. 53-55; SD. 420 a-d; Rudr. Śrīg. 3. 58, 59; AP. 339. 10b, c; Sarasv. 2. 66 b (ed. B. 2. 36 b); 5. 732 (ed. B. 5. 193, p. 378); Pratāpar. 2. 15 b. Cf. Lévi, p. 92.

89 (P. 57 b, 58 a; H. 53).

*samkṣiptavasturacanā samkṣiptih śilpayogataḥ  
pūrvanetṛṇivṛttyā 'nye netrantaraparigraham.*

‘Compression (*samkṣipti*) is arranging a matter concisely by an artful device; others [take it to be] the substitution of another [secondary] hero on the withdrawal of a previous one.’

COM. Ex.: Mahāvīra. 4. 22, p. 147 [quoted also at DR. 2. 6].

NOTES. °*parigraham*, corrected in accordance with the commentary (°*parigraham anye samkṣiptikām manyante*); °*parigrahah* H, V, P.

|| Bh. 20. 56; SD. 422; Sarasv. 5. 743 (ed. B. p. 379). Cf. Lévi, p. 92.

90 (P. 58 b; H. 54 a).

*sampheṭas tu samāghātah kruddhasamṛabdhayor dvayoh.*

‘Conflict (*sampheṭa*) is an encounter of two angry and excited persons.’

COM. As the encounter between Mādhava and Aghoraghānta in the Mālatīmādhava, and between Indrajit and Lakṣmaṇa in plots based on the Rāmāyaṇa.

NOTES. || Bh. 20. 59; SD. 421; Sarasv. 5. 746 (ed. B. p. 380). Cf. Lévi, p. 93.

91 (P. 59 a; H. 54 b).

*māyādyutthāpitam vastu vastūthāpanam iṣyate.*

‘Production of a Matter (*vastūthāpana*) is the name

given to [a case where] a matter [is] produced by magic or the like.'

Com. Ex.: *jīyante jayi*<sup>o</sup>, stanza from the *Udāttarāghava* of Māyurāja [a drama apparently not extant; the lines are quoted also at SD. 420].

NOTES. || Bh. 20. 58; SD. 420 e; Sarasv. 5. 745 (ed. B. p. 380). Cf. Lévi, p. 92.

92 (P. 59 b; H. 54 c).

**avapātas tu niṣkrāmapraveśatrāsavidravaiḥ.**

'Tumultuous Disturbance (*avapāta*) [is characterized] by exits and entrances, terror and flight.'

Com. Ex.: Ratn. 2. 2, p. 29; 2. 3, p. 29 [quoted also at DR. 4. 86]; the tumult in the attack on Vindhyaketu in the first act of the *Priyadarśikā*.

NOTES. || Bh. 20. 57; SD. 423; Sarasv. 5. 744 (ed. B. p. 379). Cf. Lévi, p. 93.

93 (P. 60 a<sup>1</sup>; H. 55 a<sup>1</sup>).

**ebhir aṅgaiś caturdheyam.**

'Because of these divisions this [Horrific Style] is fourfold.'

#### OTHER STYLES OF PROCEDURE

94 (P. 60 a<sup>2</sup>, b, 61; H. 55 a<sup>2</sup>, b, 56).

nārthavṛttir atāḥ parā  
caturthī bhāratī sā 'pi vācyā nāṭakalakṣaṇe  
kaiśikīm sāttvatīm cārthavṛttim ārabhaṭīm iti  
paṭhantaḥ pañcamīm vṛttim Audbhāṭāḥ pratijānate.

'There is no other Style of Procedure than these [three]. The fourth Style is the Eloquent Style (*bhāratī*). That, however, will be spoken of in describing the *Nāṭaka*. The followers of Udbhata, when mentioning the Gay, the Grandiose, and the Horrific Style of Procedure [in addition to the Eloquent Style], recognize [also] a fifth Style.'

NOTES. The *bhāratī*, which differs from the other Styles in that it consists chiefly of declamation as distinguished from action, is defined at

3. 5.—On the rhetorician Udbhaṭa (fl. c. 800 A. D.) see Jacob, 'Notes on Alaitkāra Literature,' JRAS. 1897, p. 286-287, 829-847.

|| See the parallel passages listed at 2. 77 and 3. 5. Cf. Lévi, p. 93.

#### EMPLOYMENT OF THE STYLES OF PROCEDURE

95 (P. 62; H. 57).

śrīṅgāre kaiśikī vīre sāttvaty ārabhaṭī punah  
rāse raudre ca bībhātse vṛttih sarvatra bhāratī.

'The Gay Style [is to be used] in [expressing] the Erotic Sentiment; the Grandiose Style in [expressing] the Heroic Sentiment; the Horrific Style, on the other hand, in [expressing] the Furious and Odious Sentiments; the Eloquent Style everywhere.'

NOTES. The word *ca* in the second line connects *raudre* and *bībhātse*, a second *ca* after the latter word being omitted, as is occasionally the case (cf. for example Mānavadharmaśāstra 3. 20; 9. 322).—Mitra (SD. tr. p. 219) mistranslates SD. 410, which is identical with this section of DR.

According to Bh., each of the Styles may be employed in connection with three of the Sentiments: the Gay Style in the Comic, Erotic and Pathetic; the Grandiose Style in the Heroic, Furious, and Marvelous; the Horrific Style in the Terrible, Odious, and Furious; the Eloquent Style in the Heroic, Furious, and Marvelous. (On these Sentiments see DR. 4. 56-57, 79-87.)

|| Bh. 20. 61, 62; SD. 410 a, b.

#### LOCAL CHARACTERISTICS OF A DRAMA

96 (P. 63; H. 58).

deśabhāṣākriyāveśalakṣaṇāḥ syuḥ pravṛttayah  
lokād evāvagamyaitā yathāucityam prayojayet.

'Actions are to be characterized by the language, gesture, and costume of a [special] region; [the dramatist] is to employ these suitably, taking them from common life.'

NOTES. *evāvagamy*° H, P; *evāgamy*° V (merely a haplographic misprint); for the verbal prefix *ava-*, the variants *adhi-*, *upa-*, and *anu-* also occur, Hall p. 38.

|| Bh. 17. 63 b.

## LANGUAGE OF THE VARIOUS CHARACTERS

97 (P. 64; H. 59).

pāthyam tu saṃskṛtam nṛṇām anīcānām kṛtātmanām  
liṅginām mahādevyā mantrijāveśayoh kva cit.

‘Sanskrit is to be spoken by men that are not of low rank, by devotees, and in some cases by female ascetics, by the chief queen, by daughters of ministers, and by courtesans.’

NOTES. || Bh. 17. 31, 37, 40, 41; SD. 432 a, r, s. Cf. Lévi, p. 130.

98 (P. 65 a; H. 60 a).

strīṇām tu prākṛtam prāyah śauraseny adhameṣu ca.

‘Prākrit is generally [to be the language] of women, and Saurasenī in the case of male characters of low rank.’

NOTES. śauraseny Hall p. 38; sauraseny Hall p. 38, P; śūraseny H, V. (In using the list of readings given by Hall on pages 38 and 39, it is necessary to bear in mind that he always records variants in their pause-form, without regard to the context.)

|| Bh. 17. 35, 36, 51 b; SD. 432 b, m, n, o. Cf. Pischel, *Grammatik der Prākrit-Sprachen*, p. 20-21; Lévi, p. 130.

99 (P. 65 b, 66; H. 60 b, 61).

piśācātyantanīcādau paisācam māgadham tathā  
yaddeśam nīcapātram yat taddeśam tasya bhāṣitam  
kāryataś cottamādīnām kāryo bhāṣāvyatikramah.

‘In like manner Piśācas, very low persons, and the like are to speak Paisācī and Māgadhi. Of whatever region an inferior character may be, of that region is his language to be. For a special purpose the language of the highest and subsequent characters may be changed.’

NOTES. An interesting example of change of language is found in the second act of the *Mudrārākṣasa*, where Virādhagupta, in his disguise as a snake-charmer, speaks Prākrit, reverting to the usual Sanskrit in asides.

|| Bh. 17. 50 a; SD. 432 d, l, t, u. Cf. Lévi, p. 130-131.

## PRESCRIBED MODES OF ADDRESS

100 (P. 67; H. 62).

bhagavanto varair vācyā vidvaddevarśiliṅginaḥ  
viprāmātyāgraजास cāryā naṭīsūtrabhṛtau mithah.

‘Learned men, divine sages, and ascetics are to be addressed by the best persons as “blessed one” (*bhagavant*) ; Brahmans, ministers, and elder brothers [are to be addressed as] “sir” (*ārya*), and the chief actress and the Stage-manager (*sūtrabhṛt*) mutually [also employ this mode of address].’

NOTES. || Bh. 17. 82b; SD. 431 j, d, f. Cf. Lévi, p. 129.

101 (P. 68; H. 63).

rathī sūtena cāyuṣmān pūjyaiḥ śisyātmajānujāḥ  
vatseti tātāḥ pūjyo 'pi sugṛhitābhidhas tu taiḥ.

‘A chariot-rider [is to be called] by his charioteer “long-lived one” (*āyuṣmant*) ; a pupil, a son, or a younger brother [is to be called] by venerable persons “child” (*vatsa*) ; a venerable person [is to be called] by these “father” (*tāta*) or “thou of auspicious name” (*sugṛhitābhidha*).’

COM. The term *tāta* may also be used by a venerable person in addressing a pupil, a son, or a younger brother.

NOTES. || Bh. 17. 74a, 77; SD. 431 l, m, n. Cf. Lévi, p. 129.

102 (P. 69 a; H. 64 a).

bhāvo 'nugena sūtrī ca mārṣety etena so 'pi ca.

‘The Stage-manager (*sūtrin*) [is to be called] “respected sir” (*bhāva*) by his assistant, and the latter [is to be called] “worthy friend” (*mārṣa*) by the former.’

NOTES. For *mārṣa* SD. has *māriṣa*. See also DR. 3. 8 and the notes on that section.

|| Bh. 17. 73; SD. 431 g, h. Cf. Lévi, p. 380.

103 (P. 69 b, 70 a; H. 64 b, 65 a).

devaḥ svāmī 'ti nr̥patir bhṛtyair bhaṭṭeti cādhamaiḥ  
āmantranīyāḥ pativaj jyesthamadhyādhamaiḥ striyāḥ.

‘A king [is to be called] “lord” (*deva*) or “sire” (*svāmin*) by his servants, and “master” (*bhaṭṭa*) by inferior persons. Women are to be addressed by the highest, middling, and lowest persons like their husbands.’

NOTES. || Bh. 17. 79; SD. 431 a, v. Cf. Lévi, p. 129.

104 (P. 70 b, 71; H. 65 b, 66).

samā haleti preṣyā ca hañje veṣyā 'jjukā tathā  
kuṭṭiny ambety anugataiḥ pūjyā vā jaratī janaiḥ  
vidūṣakeṇa bhavatī rājñī cetī 'ti śabdyate.

‘[Among the women] an equal [is to be addressed with the word] “friend!” (*halā*); a serving-maid, [with the word] “servant!” (*hañje*); a courtezan [is to be called] “mistress” (*ajjukā*). A bawd [is to be called] “madam” (*ambā*) by her followers, and an honorable old woman [is also to be called “madam”] by [all] persons. The queen, [as also] her servant (*cetī*), is addressed as “lady” (*bhavatī*) by the jester (*vidūṣaka*).’

NOTES. *veṣyājjukā* H, V, P; *veṣyārjakā* Hall p. 38.—Line 2 as above H, V, P; *kuṭṭiny anugataiḥ pūjyā ambeti yuvatī janaiḥ* (observe the hiatus!) Hall p. 38.—*rājñī* H, V, P; *rājñā* Hall p. 38.—The word *iti* in the last line has been forced from the expected position after *bhavatī* by the requirements of the meter.

|| Bh. 17. 81 a, 85 a, 89, 90; SD. 431 w, x, k. Cf. Lévi, p. 129.

#### CONCLUSION OF THE SECOND BOOK

105 (P. 72; H. 67).

ceṣṭāguṇodāhṛtisattvabhāvān  
aśeṣato netrdaśāvibhinnān  
ko vaktum iśo Bharato na yo vā  
yo vā na devaḥ śāśikhaṇḍamaulih.

‘Who but Bharata or the crescent-crested god [Śiva] is able to enumerate without omission [all] the varieties of action, the qualities, the utterances, and the Involuntary States (*sattva-bhāva*) that are inseparable from (*a-vibhinna*) the ten varieties of leading character?’

Com. The idea is, the present work is merely an outline of these subjects.

NOTES. The word *netrdaśa* I take to refer to four varieties of hero (see 2. 2) and six varieties of heroine (three mentioned in 2. 25; two in 2. 32; and the last in 2. 33).—Meter: *upajāti*.

## BOOK THREE

### THE NĀTAKA AS THE TYPICAL VARIETY OF DRAMA

1 (P. 1; H. 1).

prakṛtitvād athānyeṣām bhūyo rasaparigrahāt  
sampūrṇalakṣaṇatvāc ca pūrvam nāṭakam ucyate.

‘The Nāṭaka is spoken of first, because of its being the type of all [the varieties of drama], furthermore because of its comprising [all] the Sentiments (*rasa*), and [also] because of the fact that it fulfils the definitions [to be given].’

NOTES. Sections 1-43 of Book 3 are concerned with various aspects of the *nāṭaka*, or ‘play’ par excellence—the typical variety of Hindu dramatic composition and the one that best exemplifies the rules laid down for such works. The other varieties of drama are then briefly defined (in sections 44-64), chiefly by the enumeration of their points of divergence from the *nāṭaka*. (Cf., for example, the phrase *śeṣam nāṭakavat*, 3. 44 d.)

For a brief definition of the *nāṭaka* see SD. 277; Pratāpar. 3. 32, 33.

### THE BEGINNING OF A PLAY

2 (P. 2; H. 2).

pūrvvaraṅgam vidhāyādau sūtradhāre vinirgate  
praviśya tadvad aparah kāvyam āsthāpayen nāṭah.

‘When the Stage-manager (*sūtradhāra*) has gone out after disposing of the Preliminaries (*pūrvvaraṅga*) at the beginning [of the play], another actor, entering in like manner, shall introduce the drama.’

COM. . . . ‘entering in like manner,’ that is, with Viṣṇu-like stride, etc. [cf. Bh. 5. 165 a]. From his function of introducing (*sthāpana*) and indicating what is to come, he is called Introducer (*sthāpaka*).

NOTES. The word *pūrvvaraṅga* is the technical name for the ceremonies preliminary to a dramatic performance, which are described in detail at

Bh. 5. 1-175. — No mention is made of the *sthāpaka* in most of the known plays; he is found in action, however, in the *Karpūramañjarī* (1. 12<sup>3</sup>). See the edition of Konow and Lanman, Cambridge, Mass., 1901, p. 196.

|| Bh. 5. 163, 164; SD. 283 a, b; cf. AP. 337. 8. Cf. Lévi, p. 135, 376.

### 3 (P. 3; H. 3).

divyamartye sa tadrūpo miśram anyataras tayoh  
sūcayed vastu bījam vā mukham pātram athāpi vā.

‘[A play] dealing with gods or one dealing with mortals [he shall introduce] in that form [i. e. divine or human, respectively]; [a play whose characters are gods and mortals] commingled, [he shall introduce] as either of these. He shall allude to the Subject-matter (*vastu*), or the Germ (*bīja*), or the Opening (*mukha*), or to one of the characters (*pātra*).’

Com. Ex.: *rāmo mūrdhni nidhā*<sup>o</sup>, stanza from the *Udāttarāghava* of Māyurāja [a drama apparently not extant] (allusion to the subject-matter); Ratn. 1. 6, p. 4 = Spr. 3026 [quoted also at DR. 1. 39 and 3. 10] (allusion to the Germ); *dsādita*<sup>o</sup> [unidentified stanza from a drama, quoted also at DR. 3. 11 and SD. 283; tr. Lévi, p. 139] (allusion to the Opening); *Śakuntalā* 1. 5, p. 14 [quoted in part also at DR. 3. 12] (allusion to a character).

NOTES. || Bh. 5. 169, 170; SD. 283 c, d. Cf. Lévi, p. 379.

### 4 (P. 4; H. 4).

rāngam prasādyā madhuraiḥ ślokaiḥ kāvyārthasūcakaiḥ  
ṛtum kām cid upādāya bhāratīm vṛttim āśrayet.

‘After propitiating the audience with pleasing verses that hint at the subject of the composition, he shall use the Eloquent Style (*bhāratī*) in describing some season.’

Com. Ex.: Ratn. 1. 2, p. 1 [quoted also at *Kāvyapradīpa* 7, p. 315].

NOTES. The first line of this section refers to the *nāndī*, a benediction consisting of one or more stanzas, with which a play opens. No special prescriptions regarding the *nāndī* are given in DR.; see Bh. 5. 106-111; SD. 282; *Pratāpar.* 3. 34. — This section is quoted at *Pratāpar.* 3. 35, p. 124.

|| Bh. 5. 167; SD. 284; *Pratāpar.* 3. 35, p. 124. Cf. Lévi, p. 137; pt. 2, p. 27.

## THE ELOQUENT STYLE

5 (P. 5; H. 5).

bhāratī sāṃskṛtaprāyo vāgvyāpāro naṭāśrayaḥ  
bhedaiḥ prarocanāyuktair vīthīprahasanāmukhaiḥ.

‘The Eloquent Style (*bhāratī*) is a manner of speaking, chiefly in Sanskrit, employed by actors (*naṭa*) [i. e. not by actresses], which has as varieties, in addition to the Laudation (*prarocanā*), the *Vīthī*, the *Prahasana*, and the Introduction (*āmukha*).’

NOTES. A.P. has the statement *strīyuktā prākṛtiktitā*, ‘when used by women it is in Prākrit.’—On the Styles of Procedure see DR. 2. 77, 83, 88, 94, 95.

॥ Bh. 20. 25; SD. 285, 286 a; Rudr. Śrīg. 3. 69, 70; A.P. 339. 6, 7; Sarasv. 2. 67 a (ed. B. 2. 37 a); 5. 731 (ed. B. 5. 192, p. 378); Pratāpar. 2. 16 a. Cf. Lévi, p. 93.

6 (P. 6 a; H. 6 a).

unmukhikaraṇāṇāṁ tatra praśāṃsātāḥ prarocanā.

‘Among these [varieties] the Laudation (*prarocanā*) is a means of arousing expectancy by means of praise [of the matter in hand].’

COM. Ex.: Ratn. 1. 5, p. 3 [= Priyadarśikā 1. 3, and, with change of one word, Nāgāṇ. 1. 3].

NOTES. ॥ Bh. 20. 27; SD. 286 b; A.P. 337. 10; Sarasv. 5. 735 (ed. B. p. 378). Cf. Lévi, p. 137.

7 (P. 6 b, 7 a; H. 6 b, c).

vīthī prahasanaṇāṁ cāpi svaprasaṅge 'bhidhāsyate  
vīthyaṅgāṇy āmukhāṅgatvād ucyante 'traiva tat punaḥ.

‘The *Vīthī* and the *Prahasana* also, will be mentioned, [each] in its proper connection; the subdivisions of the *Vīthī*, however (*tat punaḥ*), are mentioned at this point because they form subdivisions of the Introduction (*āmukha*).’

NOTES. For the subsidiary parts of the *vīthī* see 3. 13.—DR. seems to confuse the *vīthī* and *prahasana* as varieties of the Eloquent Style with the types of drama known by those names (cf. DR. 3. 62; 55-58). See Sarasv. 5. 737, 742 (ed. B. p. 378, 379), where these varieties are defined.

॥ Bh. 20. 35; Pratāpar. 3. 30 a. Cf. Lévi, p. 137.

### THE INTRODUCTION AND ITS VARIOUS FORMS

8 (P. 7 b, 8 a, b<sup>1</sup>; H. 7, 8 a<sup>1</sup>).

sūtradhārō naṭīm brūte mārṣam vā 'tha vidūṣakam  
svakāryam prastutākṣepi citroktyā yat tad āmukham  
prastāvanā vā.

'The Introduction (*āmukha*) or Induction (*prastāvanā*), is that [variety of the Eloquent Style] in which the Stage-manager (*sūtradhāra*) addresses an actress (*naṭī*) or an assistant (*mārṣa*) or the Jester (*vidūṣaka*) on a matter of his own, in bright conversation, hinting at the matter in progress.'

NOTES. On *mārṣa* see DR. 2. 102. In its definition of the Induction SD. substitutes the term *paripārśvika*.—The assignment of a female role to an actress (*naṭī*) is substantiated by Karpūramāñjari 1. 12<sup>3</sup> (see the ed. of Konow and Lanman, Cambridge, Mass., 1901, p. 196).

॥ Bh. 20. 28, 29 a; SD. 287; AP. 337. 11 b-13 a; Sarasv. 5. 736 (ed. B. p. 378); Pratāpar. 3. 25, 26 a. Cf. Lévi, p. 138.

9 (P. 8 b<sup>2</sup>, 9 a; H. 8 a<sup>2</sup>, b).

tatra syuḥ kathodghātah pravṛttakam  
prayogātiśayaś cātha vīthyāṅgāni trayodaśa.

'Of this there are [three forms]: the Opening of the Story (*kathodghāta*), the Entrance of a Character (*pravṛttaka*), and the Particular Presentation (*prayogātiśaya*). The subdivisions of the *Vīthī* are thirteen [in number].'

NOTES. The words *vīthyāṅgāni trayodaśa* are somewhat out of place here. One would expect them to come directly before the enumeration of the subdivisions (3. 13), as in AP. 339. 7-9.—SD. mentions five forms of Introduction, the *udghātaka* (DR. 3. 14) and the *avalagita* (DR. 3. 15) being included here as well as among the subdivisions of the *vīthī* (SD. 521). Cf. Bh. 20. 30 b.

॥ Bh. 20. 29 b, 30 a; SD. 288; AP. 337. 13 b, 14 a; 339. 7 b; Pratāpar. 3. 26.

10 (P. 9 b, 10 a; H. 9).

svetivṛttasamām vākyam artham vā yatra sūtrīnah  
grhītvā praviśet pātrām kathodghāto dvidhaiva sah.

‘The Opening of the Story (*kathodghāta*) [is that form of the Induction] in which a character enters taking up a remark of the Stage-manager or the meaning [of such a remark], which corresponds with some incident connected with himself. It is of two kinds.’

Com. Ex.: Ratn. 1. 6, p. 4 = Spr. 3026 [quoted also at DR. 1. 39 and 3. 3] (taking up of a remark); Venī. 1. 7, p. 10 [spoken by the stage-manager, but here erroneously assigned to Bhīma; quoted also at Kāvyapradīpa 7, p. 302] and 1. 8, p. 11 [quoted also at DR. 4. 81] (taking up of the meaning of a remark).

NOTES. Line 1, as above, H, V, P; *vākyam vākyārtham atha vā prastutam yatra sūtrīnah* Hall p. 39.—The word *sūtrīn* is used for *sūtradhāra* because of metrical requirements.—The *kathodghāta* is of two kinds, since either the very words of the *sūtradhāra* or the purport of his remarks may be taken up by the entering character.

|| Bh. 20. 31 b, 32 a; SD. 290; AP. 337. 15 b, 16 a; Pratāpar. 3. 27. Cf. Lévi, p. 138.

11 (P. 10 b; H. 10 a).

kālasāmyasamākṣiptapraveśah syāt pravṛttakam.

‘The Entrance of a Character (*pravṛttaka*) is the entering of [a person] hinted at by the similarity of [the nature of] the season [described].’

Com. Ex.: *āsādita*° [unidentified stanza from a drama, quoted also at DR. 3. 3 and SD. 283; tr. Lévi, p. 139].

NOTES. This form of Induction is called *pravartaka* in SD.—On the description of a season in the Induction see 3. 4.

|| Bh. 20. 33 b, 34 a; SD. 292; AP. 337. 14 b, 15 a; Pratāpar. 3. 28. Cf. Lévi, p. 139.

12 (P. 11; H. 10 b, c).

eṣo 'yam ity upakṣepāt sūtradhāraprayogataḥ  
pātrapraveśo yatraiṣa prayogātiśayo mataḥ.

‘Particular Presentation (*prayogatiśaya*, lit. excess of representation) is that [form of the Induction] in which a character enters in accordance with a reference [to him] by (*prayogatas*) the Stage-manager (*sūtradhāra*) in the words “Here he is.”’

Com. Ex.: *Śakuntalā* 1. 5b, p. 14 [this stanza is quoted in full at DR. 3. 3].

NOTES. || Bh. 20. 32b, 33a; SD. 291; AP. 337. 16b, 17a; Pratāpar. 3. 29. Cf. Lévi, p. 139.

### THE SUBDIVISIONS OF THE VĪTHĪ

13 (P. 12, 13a; H. 11).

udghātyakāvalagite prapañcatrigate chalam  
vākkelyadhibale gaṇḍam avasyanditanālike  
asatpralāpavyāhāramdavāni trayodaśa.

‘The thirteen [subdivisions of the Vīthī are]: Abrupt Dialogue (*udghātyaka*), Continuance (*avalagita*), Compliment (*prapañca*), Triple Explanation (*trigata*), Deception (*chala*), Repartee (*vākkeli*), Outvying (*adhibala*), Abrupt Remark (*gaṇḍa*), Re-interpretation (*avasyandita*), Enigma (*nālikā*), Incoherent Chatter (*asatpralāpa*), Humorous Speech (*vyāhāra*), and Mildness (*mṛdava*).’

NOTES. The *vīthī* itself is defined at DR. 3. 62. See the notes on 3. 7 and 3. 9.

|| Bh. 18. 104, 105; SD. 521; AP. 339. 8, 9; Pratāpar. 3. 30b, 31.

14 (P. 13b, 14a; H. 12).

gūḍhārthapadaparyāyamālā praśnottarasya vā  
yatrānyonyam samālāpo dvedhodghātyam tad ucyate.

‘Abrupt Dialogue (*udghātya*=*udghātyaka*), which is of two kinds, is a series of successive words whose meaning is hidden, or of questions and answers, where there is mutual conversation.’

Com. Ex.: Vikramorvaśi [a passage not located] (first variety); *kā ślāghyā guni*°, stanza [tr. Lévi, p. 112] from the Pāṇḍavānanda [a drama otherwise unknown] (second variety).

NOTES. || Bh. 18. 106; SD. 289; Pratāpar. 3. 32, p. 120. Cf. Lévi, p. 112.

15 (P. 14 b, 15 a; H. 13).

yatraikatra samāvēśāt kāryam anyat prasādhyate  
prastute 'nyatra vā 'nyat syāt tac cāvalagitam dvidhā.

'Continuance (*avalagita*), which is of two kinds, is that [subdivision of the *Vīthī*] in which, on the one hand, a different matter is carried out because of a simultaneous occurrence, or, on the other hand, there is a different [turn] in a matter in progress (*prastuta*).'

Com. Ex.: the sending away of Sītā in the Uttararāmacarita; a passage from the Chalitarāma [an unpublished drama].

NOTES. || Bh. 18. 107; SD. 293; Pratāpar. 3. 32, p. 120. Cf. Lévi, p. 113.

16 (P. 15 b; H. 14 a).

asadbhūtam mithahstotram prapañco hāsyakṛṇ mataḥ.

'Compliment (*prapañca*) is mutual praise that is untrue and causes a laugh.'

Com. Ex.: Karpūramāñjari 1. 23, p. 24.

NOTES. *asadbhūtam mithahstotram* Hall p. 39, P; *asadbhūtamithahstotram* H, V.—The example given in the commentary seems very inappropriate.

|| Bh. 18. 110; SD. 522; Pratāpar. 3. 32, p. 120. Cf. Lévi, p. 113.

17 (P. 16; H. 14 b, c).

śrutiśāmyād anekārthayojanam trigataṁ tv iha  
naṭāditritayālāpah pūrvvaraṅge tad iṣyate.

'Triple Explanation (*trigata*) is a combination of several meanings because of similarity of sound. This is declared to be a conversation of a triad of actors and the like in the Preliminaries (*pūrvvaraṅga*).'

Com. Ex.: Vikramorvaśi 1. 3, p. 9 [see Lévi, pt. 2, p. 36, note on p. 177].

NOTES. SD. 523, com., quotes a definition similar to that of DR.—On the term *pūrvvaraṅga* see Bh. 5; SD. 281.

|| Bh. 18. 115 (cf. also 5. 135-136); SD. 523; Pratāpar. 3. 32, p. 121. Cf. Lévi, p. 114.

18 (P. 17a; H. 15a).

*priyābhair apriyair vākyair vilobhya chalanāc chalam.*

‘Deception (*chala*) [arises] from deceit that misleads by means of unfriendly words that seem friendly.’

Com. Ex.: Venī. 5. 26, p. 148 [lines b and c are transposed].

NOTES. *chalanāc* Hall p. 39 (Hall prints *chalanāt*, in disregard of *samdhī*), P; *chalanā* H, V.

|| Bh. 18. 113a; SD. 524, 525 a, b; Pratāpar. 3. 32, p. 121. Cf. Lévi, p. 114.

19 (P. 17b; H. 15b).

*vinivṛttyā 'sya vākkelī dvis triḥ pratyuktito 'pi vā.*

‘Repartee (*vākkelī*) [arises] from stopping short in it [i. e. in a speech] or from replying two or three times.’

Com. Ex.: Uttararāma. 3. 26, p. 80 (stopping short); Ratn. 1, p. 10 (remark and reply).

NOTES. The name *vākkelī*, lit. ‘speech-play,’ is appropriate only to the second of the two varieties mentioned; I selected the English rendering ‘Repartee’ with this in mind.

|| Bh. 18. 111b; SD. 525c and com. (SD. tr. 525, 526); Pratāpar. 3. 32, p. 121. Cf. Lévi, p. 114.

20 (P. 18a; H. 16a).

*anyonyavākyādhikyoktiḥ spardhayā 'dhibalām bhavet.*

‘Outvying (*adhibala*) is a dialogue [of two persons] in emulation, each of which outdoes the other in his remarks.’

Com. Ex.: Venī. 5. 27+, p. 149-152 [quoted in part also at DR. 1. 92 and 1. 94].

NOTES. Literal translation: ‘Outvying is a mutual-speech-preponderance-dialogue in emulation.’—This *adhibala* is carefully to be distinguished from the element of the Development defined in 1. 76.

|| Bh. 18. 112; SD. 526; Pratāpar. 3. 32, p. 121. Cf. Lévi, p. 115.

21 (P. 18b; H. 16b).

gaṇḍah prastutasambandhibhinnārtham sahasoditam.

‘*Abrupt Remark* (*ganda*) is a separate matter, suddenly mentioned, that has some connection with the matter in progress (*prastuta*).’

Com. Ex.: *Uttararāma*. I. 38+, p. 36.

Notes. ||Bh. 18. 116; SD. 527; *Pratāpar.* 3. 32, p. 121. Cf. Lévi, p. 115.

22 (P. 19a; H. 17a).

rasoktasyānyathā vyākhyā yatrāvasyanditam hi tat.

‘*Re-interpretation* (*avasyandita*) is that [subdivision of the *Vīthī*] in which there is an explanation in another way of words uttered because of sentiment.’

Com. Ex.: a passage [tr. Lévi, p. 115] from the *Chalitarāma* [an unpublished drama].

Notes. ||Bh. 18. 108; SD. 528; *Pratāpar.* 3. 32, p. 121. Cf. Lévi, p. 115.

23 (P. 19b; H. 17b).

sopahāsā nigūḍhārthā nālikaiva prahelikā.

‘*Enigma* (*nālikā*) is an enigmatical remark that is humorous and whose meaning is hidden.’

Com. Ex.: *Mudrārākṣasa* I, p. 74-75 (ed. Kale, p. 27-28).

Notes. ||Bh. 18. 111 a; SD. 529; *Pratāpar.* 3. 32, p. 121. Cf. Lévi, p. 116.

24 (P. 20a; H. 18a).

asambaddhakathāprāyo 'satpralāpo yathottarah.

‘*Incoherent Chatter* (*asatpralāpa*), [here mentioned] in due order, consists of (*prāya*) incoherent talk.’

Com. This is not the rhetorical fault called *asāṅgati*, which consists in lack of coherence, but the incoherent talk of persons that are just awaking, drunk, insane, or childish. Ex.: *Sāṅg.* 105; *Vikramorvaśi* 4. 33, p. 102 = *Spr.* 7357; *bhuktā hi mayā gir*° [unidentified stanza].

Notes. *yathottarah* H, V, P; *yathottaram* Hall p. 39.—After defining *asatpralāpa* as an irrelevant speech or reply, SD. adds that it may also

be salutary advice given to a foolish person who does not accept it.  
|| Bh. 18. 109; SD. 530; Pratāpar. 3. 32, p. 121-122. Cf. Lévi, p. 116.

25 (P. 20 b; H. 18 b).

anyārtham eva vyāhāro hāsyalobhakaram vacah.

‘Humorous Speech (*vyāhāra*) is a remark made for the sake of some one else and causing laughter and desire.’

COM. EX.: Mālav. 2, p. 29-31 [departs widely from the published text].

NOTES. || Bh. 18. 113 b; SD. 531; Pratāpar. 3. 32, p. 122. Cf. Lévi, p. 116.

26 (P. 21 a; H. 18 c).

doṣā guṇā guṇā doṣā yatra syur mṛdavam hi tat.

‘Mildness (*mṛdava*) is that [subdivision of the *Vīthī*] in which faults are [considered as] merits and merits [as] faults.’

COM. EX.: Sakuntalā 2. 5, p. 64 (a fault, hunting, considered as a merit); *satatam anirvṛta*° [unidentified stanza] (a merit, sovereignty, considered as a fault); Spr. 6783 (both together).

NOTES. || Bh. 18. 114; SD. 532; Pratāpar. 3. 32, p. 122. Cf. Lévi, p. 117.

#### USE OF THESE INTRODUCTORY ELEMENTS

27 (P. 21 b, 22 a; H. 19).

esām anyatamenārtham pātrām cākṣipyā sūtrabhṛt  
prastāvanānte nīrgacchet tato vastu prapañcayet.

‘The stage-manager, after hinting at the theme and a character with any one of these [elements just enumerated], shall go out at the end of the Induction (*prastāvanā*) and then begin the detailed presentation (*prapañcayet*) of the Subject-matter.’

NOTES. The word *sūtrabhṛt*, like *sūtrin* in 3. 10, is used for *sūtradhāra* because of metrical requirements.

|| SD. 295.

## SELECTION OF THE PRINCIPAL SUBJECT

28 (P. 22 b-24 a; H. 20, 21).

abhibamyagunair yukto dhīrodāttah pratāpavān  
 kirtikāmo mahotsāhas trayyās trātā mahipatiḥ  
 prakhyātavamśo rājarśir divyo vā yatra nāyakah  
 tatprakhyātam vidhātavyam vṛttam atrādhikārikam.

'[In a play] in which the Hero is endowed with attractive qualities, [of the type known as] self-controlled and exalted (*dhīrodātta*), glorious, eager for fame, of great energy, a preserver of the three Vedas (*trayī*), a ruler of the world, of renowned lineage, a royal seer or a god—in that the incident for which he is renowned is to be made the Principal Subject (*ādhikārika*).'

Com. A hero with all these qualities, such as is exemplified in the Rāmāyaṇa and Mahābhārata.

NOTES. *abhibamyā*° H, V, P; *abhibāmi*° and *adhibamyā*° Hall p. 39.—The 'self-controlled and exalted' hero is defined at 2. 5; the *ādhikārika*, at 1. 19.—Cf. Lévi, p. 31.

## ADAPTATION OF THE STORY

29 (P. 24 b, 25 a; H. 22).

yat tatrānucitam kiṁ cin nāyakasya rasasya vā  
 viruddham tat parityājyam anyathā vā prakalpayet.

'Whatever in it [i. e. in the original story] is at all unsuited to the hero or inconsistent with the Sentiment is to be omitted or arranged in some other way.'

Com. As, for example, the treacherous killing of Vāli was omitted by Māyurāja in the Udāttarāghava; as this same incident was altered [by Bhavabhūti] in the Mahāvīracarita, where Vāli is represented as coming, because of his friendship with Rāvaṇa, in order to kill Rāma [who thereupon slays him in self-defence, not treacherously].

NOTES. || SD. 304 (cf. 409); Sarav. 5. 730 (ed. B. p. 377). Cf. Lévi, p. 31.

## ARRANGEMENT OF THE DRAMATIC STRUCTURE

30 (P. 25 b, 26 a; H. 23).

ādyantam evam niścitta pañcadhā tad vibhajya ca  
khaṇḍaśah saṃdhisamjñāmś ca vibhāgān api khaṇḍayet.

‘After determining upon the beginning and end [of the play] in this manner and after dividing it into five parts, [the author] should furthermore (*ca + api*) break up into small sections the divisions called Junctures (*saṃdhi*).’

NOTES. The subject-matter, which contains the five Elements of the Action (i. 27) corresponding to the five Stages (i. 28), is first divided into five Junctures (i. 34-36) and these again into their various subdivisions (i. 37-111).—Cf. Lévi, p. 32.

31 (P. 26 b, 27; H. 24).

catuhṣaṣṭis tu tāni syur aṅgāṇīty aparam tathā  
patākāvṛttam apy ūnam ekādyair anusamdhibhiḥ  
aṅgāny atra yathālābhām asaṃdhim prakarīm nyaset.

‘These subdivisions should be sixty-four [in number].—In like manner, moreover, [one should divide] the incidents of the Episode (*patākā*), [which should have] one or more Sub-junctures (*anusamdhī*) less [than the principal subject]. In this [i. e. in the Episode] the [number of] subdivisions [may be] as it turns out. One should insert the Episodical Incident (*prakarī*) without any Juncture.’

COM. . . . The Episodical Incident is to be employed without a complete Juncture.

NOTES. || Bh. 19. 27 b, 28 a. Cf. Lévi, p. 57.

## APPROPRIATE ARRANGEMENT OF THE BEGINNING

32 (P. 28 a; H. 25 a).

ādau viśkambhakam kuryād aṅkam vā kāryayuktitah.

‘At the beginning [of the play] one should put an Explanatory Scene or an Act, according to the appropriateness of the action.’

33 (P. 28 b, 29 a; H. 25 b, c).

apekṣitam parityajya nīrasam̄ vastuvistaram  
yadā sam̄darśayec cheṣam̄ kuryād viṣkambhakam̄ tadā.

‘When, after omitting an extensive part of the subject-matter that is required, but is without Sentiment, one wishes to present the rest, then one should put an Explanatory Scene (*viṣkambhaka*) [at the beginning].’

NOTES. The *viṣkambhaka*, one of the five varieties of Intermediate Scene, is defined at 1. 116, 117.

॥ SD. 314.

34 (P. 29 b, 30 a; H. 26).

yadā tu sarasam̄ vastu mūlād eva pravartate  
ādāv eva tadā 'ñkah syād āmukhākṣepasam̄śrayah.

‘When, on the other hand, the subject-matter proceeds with Sentiment right from the start, then there should be at the beginning an Act following up the hints [given] in the Introduction.’

NOTES. On the Introduction (Induction) and references in it to the subject of the play, see 3. 8.

॥ SD. 315.

#### CHARACTERISTICS OF AN ACT

35 (P. 30 b, 31 a; H. 27).

pratyakṣanetṛcarito binduvyāptipuraskṛtah  
añko nānāprakārārthasam̄vidhānarasāśrayah.

‘An Act visibly represents the doings of the Hero, is attended with inherence of the Expansion, and is based on purposes, contrivances, and Sentiments of various kinds.’

NOTES. Further details concerning the arrangement of an Act are given at DR. 3. 41, 42.

॥ Bh. 18. 14, 15; SD. 278 a, c, e; Pratāpar. 3. 24. Cf. Lévi, p. 58.

## THE SENTIMENTS AND THEIR USES

36 (P. 31 b, 32 a; H. 28).

anubhāvavibhāvābhyaṁ sthāyinā vyabhicāribhīḥ  
gr̥hitamuktaiḥ kartavyam aṅgināḥ paripoṣanām.

‘The principal Sentiment (*aṅgin*, sc. *rasa*) is to be furthered by means of the Consequents (*anubhāva*), the Determinants (*vibhāva*), the Permanent State (*sthāyin*, sc. *bhāva*), and the Transitory States (*vyabhicārin*, sc. *bhāva*), taken up and dropped [in turn].’

NOTES. Definitions of all these terms will be found in sections 1-8, 43, and 54 of Book 4.—Cf. Lévi, p. 86, 257.

37 (P. 32 b, 33 a; H. 29).

na cātirasato vastu dūram vicchinnatām nayet  
rasam vā na tirodadhyād vastvalamkāralakṣanaiḥ.

‘One should not make the Subject-matter too disconnected by the excessive [use of] Sentiment, nor should one overwhelm the Sentiment with matters relating to the Subject-matter or its embellishment.’

NOTES. This section is quoted at SD. 316, com.—Cf. Lévi, p. 86.

38 (P. 33 b, 34 a; H. 30).

eko raso 'ṅgikartavyo vīrah śrīngāra eva vā  
aṅgam anye rasāḥ sarve kuryān nirvahaṇe 'dbhutam.

‘One Sentiment, either the Heroic or the Erotic, is to be made the principal Sentiment; all the other Sentiments [should be made] subordinate. The Marvelous Sentiment should be employed [only] in the Conclusion (*nirvahana*).’

NOTES. On the Erotic, Heroic, and Marvelous Sentiments see 4. 56, 79, 85; on the *nirvahana*, 1. 96.

॥ Pratāpar. 3. 4 (p. 103), 33 a. Cf. Lévi, p. 86.

## ACTIONS NOT PERMITTED ON THE STAGE

39 (P. 34 b, 35; H. 31, 32 a).

dūrādhvānam vadham yuddham rājyadeśādiviplavam  
 samrodham bhojanam snānam suratam cānulepanam  
 ambaragrahaṇādīni pratyakṣāni na nirdiśet.

'One should not visibly represent a long journey, murder, fighting, revolt of a kingdom or province or the like, a siege, eating, bathing, intercourse, anointing the body, putting on clothing, or the like.'

NOTES. *ambara*<sup>o</sup> H, V, P; *astrasya* Hall p. 39.—For *dūrādhvānam* (*dūra* + *adhvan*) SD. has *dūrāhvānam* (*dūra* + *āhvāna*), 'shouting from afar.'—Cf. DR. I. II3, II4.

|| Bh. 18. 19; SD. 278 i-m. Cf. Lévi, p. 57.

40 (P. 36 a; H. 32 b).

nādhikārivadham kvāpi tyājyam āvaśyakam na ca.

'[One should] not [present] the death of the principal character anywhere [in the play], [but] what is inevitable is not to be avoided.'

NOTES. According to this rule, the death of the hero or heroine should neither occur on the stage nor be related in one of the Explanatory Scenes. Judging from Hindu dramatic literature, however, this canon may be violated provided the dead person is restored to life in the course of the play. On such restoration of the dead to life in the Sanskrit drama see Jackson, 'Certain Dramatic Elements in Sanskrit Plays, first series,' in *Am. Journ. of Philol.* 19 (1898), p. 247-250. See p. 150.

|| Bh. 18. 23 b; SD. 215, 316.

## THE CONTENTS OF AN ACT

41 (P. 36 b, 37 a; H. 33).

ekāhācaritaikārtham ittham āsannanāyakam  
 pātrais tricaturair aṅkam teṣām ante 'sya nirgamah.

'An Act [should be arranged] with a single purpose [exemplified] by the doings of a single day, with the hero thus engaged,

and with three or four characters — these making their exit at its end.'

NOTES. <sup>o</sup>*caritaikārtham* H, V, P; <sup>o</sup>*caritaikā kāryam* Hall p. 39. — Certain features of the Act are mentioned also in 3. 35.  
|| Bh. 18. 22a, 24a; SD. 278g, h, p. Cf. Lévi, p. 58.

42 (P. 37b, 38a; H. 34a, b).

*patākāsthānakāny atra bindur ante ca bijavat  
evam ainkāḥ prakartavyāḥ praveśādipuraskṛtāḥ.*

'In it [there should be] the Episode-indications and, at the end, the Expansion, just like the Germ [at the beginning (?)]. In this way the Acts are to be prepared, prefaced by Introductory Scenes and the like.'

NOTES. The technical terms *patākāsthānaka*, *bija*, and *bindu* are defined at I. 22, 25, 26.

#### THE NUMBER OF ACTS IN THE NĀTAKA

43 (P. 38b; H. 34c).

*pañcānikam etad avaram daśānikam nātakam param.*

'When it has five Acts, this [kind of drama] is a lesser Nātaka; when it has ten Acts, a greater.'

NOTES. That is, a regular *nātaka* has five acts; one with ten acts, such as Rājaśekhara's *Bālārāmāyaṇa*, is called a *mahānātaka*.

|| Bh. 18. 50; SD. 510. Cf. Lévi, p. 140.

#### DESCRIPTION OF THE PRAKARANA

44 (P. 39, 40; H. 35, 36).

*atha prakaraṇe vṛttam utpādyam lokasamśrayam  
amātyavipravanijām ekam kuryāc ca nāyakam  
dhīrapraśāntam sāpāyam dharmakāmārthatatparam  
śeṣam nātakavat samṛdhipraveśakarasādikam.*

'Now in a *Prakaraṇa* the action should be invented and should take place on the earth, and one should make the Hero

a minister, a Brahman, or a merchant, [of the type known as] self-controlled and calm (*dhīraprāśanta* = *dhīraśanta*), undergoing misfortune, and with virtue, pleasure, and wealth as his chief objects. The remaining [features] — Junctures, Introductory Scenes, Sentiments, and the like — are as in the *Nāṭaka*.'

NOTES. *sāpāyam* H, V, P; *sopāyam* Hall p. 39. — The three aims in life — virtue, pleasure, and wealth — are referred to, under the designation *trivarga*, in I. 24.

|| Bh. 18. 41-49; SD. 511; Pratāpar. 3. 4 (p. 103), 35. Cf. Lévi, p. 141.

45 (P. 41, 42; H. 37, 38).

nāyikā tu dvidhā netuḥ kulastrī gaṇikā tathā  
kva cid ekaiva kulajā veśyā kvāpi dvayam kva cit  
kulajā 'bhyantrā bāhyā veśyā nātikramo 'nayoh  
ābhīḥ prakaraṇam tredhā samkīrṇam dhūrtasamkulam.

'[In a *Prakaraṇa*] the Heroine [may be] of two kinds: the high-born wife of the hero or a courtesan. In some plays [there should be] only the high-born woman; in some plays, the courtesan; in some plays, both. The high-born woman should be indoors, the courtesan without; and the two should never meet. Because of these [varieties of heroine] the *Prakaraṇa* is of three kinds [i. e. *śuddha*, with the wife as Heroine; *vikṛta*, with the courtesan; *saṃkīrṇa*, with both]. The mixed variety (*saṃkīrṇa*) abounds in rogues.

COM. [The commentary quotes:] *Kāmasūtra* 3, p. 41. The heroine is a courtesan, for example, in the *Taraṅgadatta* [a drama apparently not extant]; a high-born woman in the *Puṣpadūṣitaka* [a drama apparently not extant, mentioned as *Puṣpabhūṣita* in SD. 512, com.]; of both kinds in the *Mṛcchakaṭīka*.

NOTES. || SD. 512. Cf. Lévi, p. 141.

#### DESCRIPTION OF THE NĀTIKĀ

46 (P. 43 a; H. 39 a).

lakṣyate nātikā 'py atra saṃkīrṇānyanivṛttaye.

'At this point the *Nātikā*, also, is defined for the purpose

of disposing of the other [kinds of drama] that are commingled [in it].'

COM. By a false interpretation of Bh. 18. 54, a kind of drama called *prakarāṇikā* has been predicated as a lesser form of the *prakarāṇa*, on the analogy of the *nāṭikā* as a lesser form of the *nāṭaka*. The *prakarāṇikā*, however, is identical with the *prakarāṇa* and has no separate existence. [But see SD. 554, where it is defined as a separate form. Cf. Lévi, p. 146-147.]

NOTES. Strictly speaking, description of the *nāṭikā* does not come within the scope of this work, which is limited by its title to the ten principal forms of drama (see also I. II). The *nāṭikā* deserves notice, however, because of its frequent occurrence; our author therefore introduces some account of it on the ground that it combines certain features of the *nāṭaka* and the *prakarāṇa*.

47 (P. 43 b, 44 a; H. 39 b, c).

tatra vastu prakarāṇān nāṭakān nāyako nṛpah  
prakhyāto dhīralalitah śringāro 'ngī salaksanah.

'In that [i. e. in the *Nāṭikā*] the subject [is taken] from the *Prakarāṇa*, and the Hero, who is a renowned king and is [of the type known as] self-controlled and light-hearted (*dhīralalita*), from the *Nāṭaka*; the principal Sentiment (*āngin*, sc. *rasa*) is the Erotic, with its [various] characteristics.'

NOTES. || Bh. 18. 54-56 a; SD. 539 a, b. Cf. Lévi, p. 146.

48 (P. 44 b, 45 a; H. 40).

striprāyacaturāṅkādibhedakam yadi ceṣyate  
ekadvitryāṅkapāṭrādibhedenānantarūpatā.

'Even if there is a definition to the effect that it contains an abundance of women, has four acts, and so forth, [yet] there is an endless variety of forms [of the *Nāṭikā*] because it may be subdivided according to its having one, two, or three acts, [various combinations of] characters, and the like.'

NOTES. The words *striprāyacaturāṅka* are evidently an allusion to Bh. 18. 55 a, and this section modifies to a certain extent the definition given there.

|| Bh. 18. 55 a; SD. 539 a. Cf. Lévi, p. 146.

49 (P. 45 b, 46 a; H. 41).

devī tatra bhavej jyeṣṭhā pragalbhā nṛpavamśajā  
gambhirā mānī kṛcchrāt tadvāśān netṛsamgamah.

'In it the oldest wife should be a queen, [of the type known as] experienced, of royal lineage, serious, disdainful on account of her troubles; the union of the Hero [with the Heroine is brought about] because of her consent.'

NOTES. *netṛsamgamah* H, V, P; *netṛsamgame* Hall p. 39.—The term *pragalbhā*, 'experienced,' is defined at 2. 29.

|| SD. 539 f, g. Cf. Lévi, p. 146.

50 (P. 46 b; H. 42 a).

nāyikā tādṛśi mugdhā divyā cātimanoharā.

'The Heroine is of the same kind [i. e. also of royal lineage], [of the type known as] inexperienced, and is charming and exceedingly fascinating.'

NOTES. *nāyikā* H, V, P; *prāpyā 'nyā* Hall p. 39.—The term *mugdhā*, 'inexperienced,' is defined at 2. 26.

|| SD. 539 d. Cf. Lévi, p. 146.

51 (P. 47, 48 a; H. 42 b, 43 a, b).

antaḥpurādisambandhād āsannā śrutidarśanaiḥ  
anurāgo navāvastho netus tasyāṁ yathottaram  
netā tatra pravarteta devītrāsena śāṅkitah.

'[The Heroine] is near [the Hero] because of her connection with the harem and the like; through her hearing and seeing him, newly-awakened passion for the Hero arises in her in its regular stages; the Hero in it [i. e. in the Nātikā] is apprehensive through fear of the queen.'

NOTES. || SD. 539 c, d, e. Cf. Lévi, p. 146.

52 (P. 48 b; H. 43 c).

kaiśikyaṅgaiś caturbhiś ca yuktāṅkair iva nātikā.

‘The Nātikā contains the four subdivisions of the Gay Style (*kaiśikī*), as if joined [respectively] to the [four] acts.’

NOTES. The Gay Style and the four subdivisions here referred to are described at 2. 77-82.

|| SD. 539 h. Cf. Lévi, p. 146.

#### DESCRIPTION OF THE BHĀÑA

53 (P. 49-51; H. 44-46).

bhāṇas tu dhūrtacaritām svānubhūtam pareṇa vā  
yatropavarṇayed eko nipuṇaḥ pāṇdito viṭaḥ  
sambodhanoktipratyuktī kuryād ākāśabhāṣitaiḥ  
sūcayed vīraśringārau śauryasaubhāgyasamstavaiḥ  
bhūyasā bhāratī vṛttir ekāṅkām vastu kalpitam  
mukhanirvahaṇe sāṅge lāsyāṅgāni daśāpi ca.

‘The Bhāṇa (Monologue) [is a kind of drama] in which a single clever and shrewd parasite describes roguish exploits engaged in by himself or by some one else. He is to make remarks conveying information, as well as replies [to imaginary remarks], by means of Conversations with Imaginary Persons (*ākāśabhāṣita*) ; and he should indicate the Heroic and Erotic Sentiments by means of descriptions of prowess and of beauty. Generally the Eloquent Style [is employed] ; the subject, which is invented [by the author], is treated in a single Act. [The Bhāṇa has two Junctures], the Opening (*mukha*) and the Conclusion (*nirvahaṇa*), with their subdivisions, and also the ten subdivisions of the Gentle Dance (*lāsyā*).’

NOTES. The term *ākāśabhāṣita*, ‘Conversation with Imaginary Persons,’ is defined at 1. 128; the Eloquent Style (*bhāratī*) at 3. 5.—One would rather expect *svānubhūta* to have the meaning ‘experienced by himself’; in my translation I follow Dhanika, who glosses the word by *svakṛta*.

|| Bh. 18. 99-101; 19. 45 b, 46 a; SD. 513; Pratāpar. 3. 4 (p. 103), 36, 37. Cf. Lévi, p. 141.

## THE FORMS OF GENTLE DANCE

54 (P. 52, 53; H. 47, 48).

geyam padam sthitam pāthyam āśinam puśpagaṇḍikā  
 pracchedakas trigūḍham ca saindhavākhyam dvigūḍhakam  
 uttamottamakam caiva uktapratyuktam eva ca  
 lāsyē daśavidham hy etad aṅganirdeśakalpanam.

'The tenfold enumeration of the subdivisions in the Gentle Dance (*lāsyā*) is: the Geyapada (Song), the Sthitapāthyā (Recitation by one standing), the Āśinapāthyā (Recitation by one seated), the Puśpagaṇḍikā, the Pracchedaka, the Trigūḍha, the one called Saindhava, the Dvigūḍha, the Uttamottamaka, and the Uktapratyukta (Amoebean Song).'

NOTES. *caiva uktia*<sup>o</sup> H, V, P; *cānyadukta*<sup>o</sup> Hall p. 39.—This enumeration is taken verbatim from Bh. It is there followed by a definition of each of the terms (18. 120-129), which should be consulted. See also SD. 505-509. The DR. makes no further reference to these terms.

|| Bh. 18. 117-119; SD. 504. Cf. Lévi, p. 119-120.

## DESCRIPTION OF THE PRAHASANA

55 (P. 54 a; H. 49 a).

tadvat prahasanam tredhā śuddhavaikṛtasamkaraih.

'Similar is the Prahasana (Farce), which is of three kinds: regular, modified, and mixed.'

NOTES. || Bh. 18. 93 b; 19. 45 b, 46 a; SD. 533; Pratāpar. 3. 38. Cf. Lévi, p. 142.

56 (P. 54 b, 55 a; H. 49 b, c).

pākhandīvīpraprabhṛticetacetīvītākulam  
 cestītam vēśabhāśābhīḥ śuddham hāsyavaconvitam.

'The regular [Prahasana] (*śuddha*) contains heretics, Brahmins, and other such characters; servants, serving-maids, and parasites. [It is] performed with [appropriate] costume and language, and is full of (*anvita*) comic speeches.'

NOTES. *veṣabhāṣābhīḥ* H, V, P; *veṣabhāṣādi* and *deṣabhāṣādi* Hall p. 39.—On *pākhaṇḍa* for *pāṣaṇḍa* (North Indian *kh* for *ṣ*) see Wackernagel, *Altindische Grammatik*, I. 136, § 118.

|| Bh. 18. 94 b-96 a; SD. 535; Pratāpar. 3. 4 (p. 103), 39; cf. AP. 339. 10 a. Cf. Lévi, p. 142.

57 (P. 55 b, 56 a; H. 50 a, b).

*kāmukādivacovesaiḥ ṣaṇḍhakañcukitāpasaiḥ*  
*vikṛtam saṃkarād vīthyā saṃkīrṇam dhūrtasamākulam.*

'The modified [Prahasana] (*vikṛta*) contains eunuchs, chamberlains, and ascetics [represented] with the speech and dress of lovers and the like; the mixed [Prahasana] (*saṃkīrṇa*), [so called] because of its admixture of [features of] the Vīthī, is filled with rogues.'

NOTES. || Bh. 18. 96 b-98; SD. 536-538; Pratāpar. 3. 40, 41. Cf. Lévi, p. 142.

58 (P. 56 b; H. 50 c).

*rasas tu bhūyasā kāryaḥ ṣaṇḍvidho hāsyā eva tu.*

'The sixfold Comic Sentiment (*hāsyā*) is generally to be employed [in it].'

NOTES. || SD. 534; Pratāpar. 3. 4 (p. 103), 38 b. Cf. Lévi, p. 142.

#### DESCRIPTION OF THE DIMA

59 (P. 57-60 a; H. 51-53).

*ḍime vastu prasiddham syād vṛttayah kaiśikīm vinā  
netāro devagandharvayakṣarākṣomahoragāḥ  
bhūtāpretapiśācādyāḥ ṣoḍāśātyantam uddhatāḥ  
rasair ahāsyāśṭriṇāraih ṣadbhir diptaiḥ samanvitāḥ  
māyendrajālaśamgrāmaśakrodbhṛāntādiceṣṭitaiḥ  
candrasūryoparāgaiś ca nyāyye raudrarase ṣīgini  
caturaṇkaś catuḥsamāḍhir nirvimarśo ḍimah smṛtaḥ.*

'In the Dīma the subject must be well-known; all the Styles [may be employed in it] except the Gay Style; its Heroes, sixteen [in number], [should be] gods, Gandharvas, Yaksas, Rak-

śasas, Mahoragas, Bhūtas, Pretas, Piśācas, and the like, all [of the type known as] vehement. It contains the six excited Sentiments, omitting the Comic and the Erotic, the customary principal Sentiment being the Furious, [called forth] by deeds of magic, sorcery, combat, wrath, excitement, and the like, and by eclipses of the sun and moon. The Dima is declared to have four acts and four Junctures, there being no Pause [Juncture].'

Com. This kind of play is called *dīma* because it involves the procedure of injuring on the part of the hero—*dīma* being equivalent to *sāṅghāta*, 'injuring.' . . . In other respects [than those mentioned] it is like the *nāṭaka*. The sage Bharata himself refers to the Burning of Tripura as a suitable subject for a *dīma*, in the words *idam tripura*° [unidentified line] and *tatas tripura*° [= Bh. 4. 10 b].

NOTES. || Bh. 18. 78-82; 19. 43 b, 44 a; SD. 517; Pratāpar. 3. 4 (p. 103), 42-44. Cf. Lévi, p. 142.

#### DESCRIPTION OF THE VYĀYOGA

60 (P. 60 b-62 a; H. 54, 55).

khyātētivṛtto vyāyogaḥ khyātoddhatañarāśrayaḥ  
hīno garbhavimarsābhyaṁ diptāḥ syur dīmavad rasāḥ  
astrinimittasamgrāmo jāmadagnyajaye yathā  
ekāhācaritaikāṇko vyāyogo bahubhir naraiḥ.

'The Vyāyoga (Military Spectacle) has a well-known subject, and has [as principal characters] men that are well-known and [of the type known as] vehement; it lacks the Development and the Pause [as Junctures]; the Sentiments [in it] are the excited ones, as in the Dima. [It should represent] a combat not occasioned by a woman, as in the case of the Victory of Paraśurāma [Jāmadagnya]. The Vyāyoga consists of one act, [presenting] the doings of a single day, and contains many male characters.'

Com. This kind of drama is called *vyāyoga* because many men disagree with one another (*vyāyujyante*) in it. . . .

NOTES. || Bh. 18. 83-85; 19. 44 b, 45 a; SD. 514; Pratāpar. 3. 4 (p. 103), 45. Cf. Lévi, p. 143.

## DESCRIPTION OF THE SAMAVAKĀRA

61 (P. 62 b-68 a; H. 56-61).

kāryam samavakāre 'pi āmukham nāṭakādīvat  
 khyātam devāsuram vastu nirvimarśās tu saṃdhayah  
 vṛttayo mandakaiśikyo netāro devadānavāḥ  
 dvādaśodāttavikhyātāḥ phalam tesām pṛthak pṛthak  
 bahuvirarasāḥ sarve yadvad ambhodhimanthane  
 aṅkais tribhis trikapaṭas triśringāras trividravāḥ  
 dvisaṃdhir aṅkāḥ prathamaḥ kāryo dvādaśanālikāḥ  
 caturdvīnālikāv antyau nālikā ghaṭikādvayam  
 vastusvabhāvadaivārikṛtāḥ syuḥ kapaṭas trayāḥ  
 nagaroparodhayuddhe vātāgnyādikavidravāḥ  
 dharmārthakāmāih śringāro nātra bindupraveśakau  
 vīthyāngāni yathālābhām kuryāt prahasane yathā.

'In the Samavakāra there is to be an Introduction, as in the Nāṭaka and the other [varieties of drama]. The subject [is to be] well-known and connected with gods or demons; [it should have all] the Junctures except the Pause, and [all] the Styles, with but little of the Gay Style. Its Heroes [are to be] gods and demons, twelve [in number], [of the type known as] exalted, and far-famed, each [striving for and attaining] a separate object. [It contains] all the Sentiments, with much of the Heroic, as in [the story of] the Churning of the Ocean. In its three Acts [it presents] the three kinds of deception, the three kinds of love, and the three kinds of excitement. The first Act, with two Junctures, should have [a duration of] twelve nālikās; the last two [should have a duration] of four and two nālikās [respectively], a nālikā consisting of two ghaṭikās. The three kinds of deception should be those caused by the nature of the subject, by supernatural action, and by enemies; the [three] kinds of excitement [should be those resulting] from the besieging of a city, from a battle, and from violent winds, fires, and the like; the [three kinds of] love [should be] that accordin-  
 g to virtue, that actuated by love of gain, and that actuated by

passion. [The Samavakāra has] no Expansion and no Introductory Scene. One may employ the subdivisions of the Vīthī [in it] according to one's requirements, as in the Prahasana.'

Com. This kind of drama is called *samavakāra* because various themes are scattered about (*samavakiryante*) in it. . . . Its heroes are twelve in number—gods, demons, and the like. The ends attained by these are to be separate and distinct, as, for example, the obtaining of Laksmī and the like by Vāsudeva and the others in the Churning of the Ocean (*Samudramanthana*) [cf. SD. 516, com.] . . .

NOTES. °nālikah, °nālikāv, nālikā H, V, P; °nādikah, °nādikāv, nādikā Hall p. 39.—Lévi (p. 143) assigns to the third act a duration of one nālikā; this is apparently an error, unless the information was drawn from another source. The SD. text gives the second act a duration of three nālikās, a variation evidently to be attributed to a corruption of the text from *catasrbhir* to *ca tisrbhir*, as explained by Mitra, SD. tr. p. 249, note 1.

॥ Bh. 18. 57-70; 19. 43 b, 44 a; SD. 515, 516; Pratāpar. 3. 4 (p. 103), 46-49. Cf. Lévi, p. 143-144.

#### DESCRIPTION OF THE VĪTHĪ

62 (P. 68b-70a; H. 62, 63).

vīthī tu kaiśikīvṛttau saṃdhyāṅgāṅkais tu bhāṇavat  
rasaḥ sūcyas tu śrīgāraḥ spṛśed api rasāntaram  
yuktā prastāvanākhyātair aṅgair udghātyakādibhīḥ  
evam vīthī vidhātavyā dvye kapātraprārayojitā.

'The Vīthī [is written] in the Gay Style and resembles the Bhāṇa in its Junctures, subdivisions, and Acts. The Erotic Sentiment is to be indicated, but one should touch on another Sentiment as well. [The Vīthī] contains [the parts] named Induction and so forth, and the subdivisions, beginning with the Abrupt Dialogue (*udghātyaka*). In this way the Vīthī is to be arranged, with the employment of one character or of two.'

Com. [This kind of drama receives its name because it is] like a *vīthī*—this word meaning either 'road' or 'series of subdivisions.' . . .

NOTES. The Induction is defined at 3. 8. The word *aṅga* in the compound *saṃdhyāṅgāṅkais* refers to the subdivisions of the Junctures (see DR. 1. 37-111); the word *aṅga* in the third line of the text refers to the subdivisions of the Vīthī defined at 3. 13-26.



॥ Bh. 18. 102-103; 19. 45 b, 46 a; SD. 520; Pratāpar. 3. 4 (p. 103), 50.  
Cf. Lévi, p. 144.

### DESCRIPTION OF THE UTSRŚTIKĀNKA

63 (P. 70 b-72 a; H. 64, 65).

utsrśtikānke prakhyātām vṛttam buddhyā prapañcayet  
rasas tu karuṇāḥ sthāyi netāraḥ prākṛtā narāḥ  
bhāṇavat saṃdhivṛttaṅgair yuktaḥ striparidevitaiḥ  
vācā yuddham vidhātavyam tathā jayaparājayau.

‘In the Utsrśtikānka one should develop a well-known subject by means of the imagination. The Pathetic should be the permanent Sentiment, and the Heroes should be ordinary men. Its Junctures, Styles, and subdivisions are like those of the Bhāṇa, and it contains lamentations of women. A battle is to be presented by means of a [descriptive] speech, and likewise [ultimate] victory or defeat.’

Com. This is called *utsrśtikānka* [instead of merely *ānka*] for the purpose of distinguishing it from the *ānka* (act) included in a play (*nātaka*) [cf. SD. 519, com.].

NOTES. This kind of drama is occasionally referred to merely as *ānka*; see, for example, Bh. 19. 45 b.—Hall’s text of Bh. gives the name as *utkrśtikānka*; in view of SD. 519, com., and of the inaccuracy of Hall’s text in other respects [see my notes on DR. 1. 80] this may safely be regarded as an error.

॥ Bh. 18. 86 b-89 a; 19. 45 b, 46 a; SD. 519; Pratāpar. 3. 4 (p. 103-104), 51. Cf. Lévi, p. 144.

### DESCRIPTION OF THE IHĀMRGA

64 (P. 72 b-75; H. 66-68).

miśram ihāmrge vṛttam caturaṅkam trisamdhimat  
naradivyāv aniyamān nāyakapratināyakau  
khyātāu dhīroddhatāv antyo viparyāsād ayuktakṛt  
divyastriyam anicchantūm apahārādinecchataḥ  
śringārābhāsam apy asya kiṁ cit kiṁ cit pradarśayet  
saṃrambhām param āniya yuddham vyājān nivārayet  
vadhaprāptasya kurvīta vadham naiva mahātmanah.

'In the *Ihāmṛga* the story is mixed [i. e. partly legendary and partly invented]; it is divided into four Acts with three Junctures. The Hero and the Opponent of the Hero may be either human or divine, without restriction; both [should be] renowned and [of the type known as] self-controlled and vehement, the latter committing improper acts by mistake. One should also present, though only to a slight extent, the semblance of love on the part of one who tries to obtain a divine woman against her will by carrying her off or some such means. Though hostile wrath is provoked, the battle should be prevented by an artifice. One should not present the death of a great person, [even though he is] killed [in the legend from which the plot is derived].'

COM. This kind of drama is called *ihāmṛga* because in it the hero pursues (*ihate*) a woman as unobtainable as a gazelle (*mṛga*). . . .

NOTES. For the regulation concerning the death of a character see DR. 3. 40 and the notes on that section.

|| Bh. 18. 72-76; 19. 44 b, 45 a; SD. 518; Pratāpar. 3. 4 (p. 104), 52, 53. Cf. Lévi, p. 145.

#### CONCLUSION OF THE THIRD BOOK

65 (P. 76; H. 69).

itthāmṛ vicintya daśarūpaka lakaśmār gam  
ālokya vastu paribhāvyā kaviprabandhān  
kuryād ayatnavad alaṁkṛtibhiḥ prabandham  
vākyair udāramadhuraiḥ sphuṭamandavṛttaiḥ.

'After observing in this manner the series of definitions of the ten forms of drama (*daśarūpaka*), considering one's subject-matter, and examining the works of the poets, one may produce without effort a literary work that has rhetorical embellishment, eloquent and pleasing words, and clear and slow meters.'

NOTES. Meter: *vasantatilaka*.

## BOOK FOUR

### SENTIMENT AND ITS PRODUCTION

1 (P. 1; H. 1).

vibhāvair anubhāvaiś ca sāttvikair vyabhicāribhīḥ  
āñiyamānah svādyatvam sthāyī bhāvo rasah smṛtah.

'Sentiment (*rasa*) results when a Permanent State produces a pleasurable sensation through [the operation of] the Determinants, the Consequents, the Involuntary States, and the Transitory States.'

COM. Hence the spectator may be called *rasika*, 'perceiver of Sentiment' [as in 4. 47, 48], and the piece may be called *rasavant*, 'possessing Sentiment.'

NOTES. *svādyatvam* H, V, P; *svādutvam* Hall p. 39.—This is merely an introductory section mentioning the various technical terms to be defined in the course of the book. The *rasa* receives further elucidation at 4. 54, and definitions of it in other treatises are referred to in the notes on that section.—This section is quoted at *Pratāpar.* 4. 1, p. 219.

The individual Sentiments are defined at DR. 4. 56-87; the Permanent States at 4. 43-46; the Determinants at 4. 2; the Consequents at 4. 3; the Involuntary States at 4. 6-7; the Transitory States at 4. 8-42.

A brief summary of the *rasa*-theory is given by Zachariae, ZDMG. 56 (1902), p. 394-396; see also Grierson, *The Satsaiya of Bihārī*, Calcutta, 1896, p. 43-48, where the material is conveniently tabulated. For an attempt to apply the Hindu system in the analysis of an Occidental drama (Racine's *Phèdre*) see Regnaud, p. 361-364.

### DETERMINANTS AND CONSEQUENTS DEFINED

2 (P. 2; H. 2).

jñāyamānatayā tatra vibhāvo bhāvapoṣakrt  
ālambanoddīpanatvaprabhedenā sa ca dvidhā.

'Among these a Determinant (*vibhāva*) is that which causes the development of the States by its being recognized.

Determinants are of two kinds, being divided into Fundamental Determinants (*ālambana*, sc. *vibhāva*) and Excitant Determinants (*uddīpana*, sc. *vibhāva*).'

Com. The Fundamental Determinants are the hero and the other characters of the drama; the Excitant Determinants are the circumstances of time and place [cf. SD. 161]. . . . *śabdopahita*<sup>o</sup>, [unidentified śloka] by Bhartṛhari; Bh. 7, prose after v. 6. Ex.: Vikramorvaśī 1. 10, p. 18 = Śāring. 3268 [quoted also at Kāvyapradīpa 10, p. 383] (Fundamental Determinant); *ayam udayati candr*<sup>o</sup> [unidentified stanza] (Excitant Determinant).

NOTES. Line 2, as above, H, V, P; *ālambanoddīpanābhyām kāntodyānādinā dvividhā* Hall p. 39.

|| Bh. 7. 4; SD. 61, 62, 160, com. on 37; AP. 338. 36; Rasatar. 2, p. 47-48; Candrāloka 6. 1 a; Pratāpar. 4. 1, p. 122; Alāmkāraśekhara 20, p. 76; Rasagaṅg. p. 33; Rasaratn. 4 a; Sāhityasāra 4. 51 a, 52 a; Sāhityakaumudi 4, p. 29; Bhāṣābhūṣaṇa 39 a, 40 a. Cf. Regnaud, p. 352-353.

### 3 (P. 3 a; H. 3 a).

*anubhāvo vikāras tu bhāvasamsūcanātmakah.*

'A Consequent (*anubhāva*), on the other hand, is an external manifestation that serves to indicate a feeling.'

Com. Ex.: stanza by Dhanika = Śāring. 3417.

NOTES. || Bh. 7. 5; SD. 162; Rasatar. 3, p. 48-49; Pratāpar. 4. 1, p. 222; Alāmkāraśekhara 20. 33 a; Rasagaṅg. p. 33; Rasaratn. 4 b; Sāhityasāra 4. 51 b; Sāhityakaumudi 4, p. 29; Bhāṣābhūṣaṇa 39 b. Cf. Regnaud, p. 354-356.

### 4 (P. 3 b; H. 3 b).

*hetukāryātmanoh siddhis tayoḥ samvyavahārataḥ.*

'A complete understanding of both of these [i. e. Determinants and Consequents], which have the nature of cause and effect, [can be gained] from dealing with them.'

Com. Hence the various Determinants and Consequents need not be separately defined here, as is explained also at Bh. 7, prose after v. 5 [quoted with some variations].

NOTES. || Bh. 7, prose after v. 5; 7. 6. Cf. Regnaud, p. 355.

## A STATE DEFINED

5 (P. 4 a; H. 4 a).

*sukhaduhkhādikair bhāvair bhāvas tadbhāvabhāvanam.*

‘A State (*bhāva*), [which is brought about] by emotional states such as pleasure and pain, is the realization of such states.’

COM. This is explained also at Bh. 7, prose before v. 1.

NOTES. || Bh. 7, prose and v. 1-3; SD. 208; Kāvyaprakāśa 35-36; Rasatar. 1, p. 43; Kāvyapradīpa 4. 12 b. Cf. Regnaud, p. 317-318.

## THE INVOLUNTARY STATES

6 (P. 4 b, 5 a; H. 4 b, c).

*prthag bhāvā bhavanty anye 'nubhāvatve 'pi sāttvikāḥ sattvād eva samutpattes tac ca tadbhāvabhāvanam.*

‘The Involuntary States (*bhāva sāttvika*—*sattva-bhāva*) are separate, for, although in the category of Consequents, they are different [from these] just because of their arising from the inner nature (*sattva*); and this is [the reason for] the realization of such states.’

COM. Bh. 7, prose after v. 91.

NOTES. || Bh. 7, prose after v. 91; SD. 164, 165; Sarasv. 5. 20; Rasatar. 4, p. 49-50; Pratāpar. 4. 1, p. 223; Alāmkāraśekhara 20. 35. Cf. Regnaud, p. 347-348.

7 (P. 5 b, 6; H. 5).

*stambhapralayaromāñcāḥ svedo vaivarnyavepathū aśruvaisvaryam ity aṣṭau stambho 'smin niṣkriyāṅgatā pralayo naṣṭasamjñatvam śeṣāḥ suvyaktalakṣaṇāḥ.*

‘The eight [Involuntary States are]: Paralysis (*stambha*), Fainting (*pralaya*), Horripilation (*romāñca*), Sweating (*sveda*), Change of Color (*vaivarnya*), Trembling (*vepathu*), Weeping (*aśru*), and Change of Voice (*vaisvaryam*). Of these, Paralysis is immobility of the body, and Fainting is loss of consciousness. The characteristics of the rest are sufficiently clear.’

COM. Ex.: *vevai seada°, muhāū sām°* [two Apabhraṃśa stanzas; cf. Pischel, *Hemacandra's Grammatik der Prākritsprachen*, I. viii, Halle, 1877].

NOTES. The words *stambhādyā vyabhicāriṇāḥ* in AP. 338. 13 a show confusion in terminology. The text is probably corrupt, for the Involuntary States are properly named and enumerated in 338. 16-21.

|| Bh. 6. 22; 7. 92-104; SD. 166, 167; Rudr. Śrīg. I. 15; AP. 338. 13 a, 16-21; Sarasv. 5. 15, 169-184 (ed. B. 5. 15, 143-147); Hem. Kāvyān. 2, p. 99; Vāgbh. Kāvyān. 5, p. 58; Rasatar. 4, p. 50-51; Rasamañjari, p. 232; Pratāpar. 4. I (p. 224), 13-19; Alāṅkāraśekhara 20, p. 69; Kāvyapradipa 4, p. 71; Rasaratn. 84; Sāhityasāra 4. 54; Sāhityakaumudī 4, p. 29; Bhāśābhūṣaṇa 25. Cf. Regnaud, p. 349-351.

### THE THIRTY-THREE TRANSITORY STATES

8 (P. 7; H. 6).

viśeṣād ābhīmukhyena caranto vyabhicāriṇāḥ  
sthāyīny unmagnanirmagnāḥ kallolā iva vāridhau.

'The Transitory States (*vyabhicārin*, sc. *bhāva*) are those that especially accompany the Permanent State in co-operation, emerging from it and [again] being submerged in it, like the waves in the ocean.'

NOTES. The first line constitutes a sort of analytic explanation of the word *vyabhicārin*, in which an attempt is made to show the force of the three elements *vi*, *abhi*, and *car* by the use of the words *viśeṣād*, *ābhīmukhyena*, and *caranto*. This device, which reminds one of the mystical word-analysis frequent in the Upaniṣads (cf., for example, Brhad-Āranyaka Upaniṣad 5. 7), is characterized more by its ingenuity than by its effectiveness. In the present instance its employment was doubtless suggested by the corresponding passage in Bh., on which see Regnaud, p. 327, note 2. For other cases of etymological explanation see DR. I. 9, 19, 20, 81.

|| Bh. 7, prose after v. 26; SD. 168; Sarasv. 5. 21; Rasatar. 5, p. 51; Candrāloka 6. 1 b; Alāṅkāraśekhara 20. 36; Kāvyapradipa 4, p. 72; Rasagaṅg. p. 33; Rasaratn. 4 b; Sāhityasāra 4. 51 b; Sāhityakaumudī 4, p. 29-30; Bhāśābhūṣaṇa 40 b. Cf. Regnaud, p. 327-328.

9 (P. 8; H. 7).

nirvedaglāniśāṅkā- śramadhr̥tijadatā-  
harsadainyaugryacintās

trāserṣyāmarṣagārvāḥ smṛtimaraṇamadāḥ  
 suptanidrāvibodhāḥ  
 vrīḍāpasmāramohāḥ samatir alasatā-  
 vegatarkāvahitthā  
 vyādhyunmādau viṣādot- suka capalayutās  
 trimśad ete trayaś ca.

'The thirty-three [Transitory States] are these: Discouragement (*nirveda*), Weakness (*glāni*), Apprehension (*śaikā*), Weariness (*śrama*), Contentment (*dhṛti*), Stupor (*jaḍatā*), Joy (*harṣa*), Depression (*dainya*), Cruelty (*augrya*—*ugratā*), Anxiety (*cintā*), Fright (*trāsa*), Envy (*irṣyā*—*asūyā*), Indignation (*amarṣa*), Arrogance (*garva*), Recollection (*smṛti*), Death (*maraṇa*), Intoxication (*mada*), Dreaming (*supta*), Sleeping (*nidrā*), Awakening (*vibodha*), Shame (*vrīḍā*), Epilepsy (*apasmāra*), Distraction (*moha*), Assurance (*mati*), Indolence (*alasatā*—*ālasya*), Agitation (*āvega*), Deliberation (*tarka*), Dissimulation (*avahitthā*), Sickness (*vyādhi*), Insanity (*unmāda*), Despair (*viṣāda*), Impatience (*utsuka*—*autsukya*), and Inconstancy (*capala*—*cāpala*).'

NOTES. The list given at A.P. 338. 22-34 mentions only 30 of these, omitting *maraṇa*, *supta*, *nidrā*.—Meter: *sragdhara*.

|| Bh. 6. 18-21; SD. 169; Rudr. Śrīṅg. 1. 11-14; Sarasv. 5. 16-18; Kāvyaprakāśa 31-34; Hem. Kāvyān. 2, p. 84-85; Vāgbh. Kāvyān. 5, p. 57; Pratāpar. 4. 1, p. 225; Alāmkārāsekha 20. 37-39; Kāvyapradipa 4. 8-11; Rasagāṅg. p. 76; Rasaratn. 81-83; Sāhityakaumudī 4. 8-11; Bhāṣābhūṣaṇa 41-43. Cf. Regnaud, p. 328-329.

10 (P. 9; H. 8).

tattvajñānāpadārṣyāder nirvedaḥ svāvamānanam  
 tatra cintāśrūṇihsvāsavaivārṇyocchvāsadinatā.

'Discouragement (*nirveda*) is dissatisfaction with oneself caused by knowledge of the Real, by misfortune, envy, or the like; in this [state there occur] reflection, weeping, heaving of sighs, change of color, drawing of sighs, and depression.'

Com. Ex.: Bhartṛhari, Vairāgyaś. 71 = Spr. 4327 [quoted also at

Kāvyapradipa 7, p. 284] (Discouragement caused by knowledge of the Real); Spr. 5770 (Discouragement caused by misfortune); Mahānāṭaka 9. 55, p. 398 [with the lines transposed; quoted also in the com. on Hemacandra's Anekārthasamgraha 7. 9 (ed. Zachariae, Vienna, 1893, Extracts from the Com., p. 189)] (Discouragement caused by envy); *ye bāha*° [unidentified stanza] (Discouragement as Transitory State in connection with the Heroic and Erotic Sentiments); Dhvanyāloka 3. 41, com., p. 219 = Subhāśitāvali 822 = Spr. 1603 [quoted also at Kāvyapradipa 10, p. 400].

NOTES. The compound *tattva-jñāna*, here translated 'knowledge of the Real,' means the realization that God alone is the real existence, the world being merely an illusion.

॥ Bh. 7, prose and v. 27-29; SD. 170; AP. 338. 22 a; Sarasv. 5. 238 (ed. B. 5. 161<sup>k</sup>); Hem. Kāvyān. 2, p. 96; Rasatar. 5, p. 51; Pratāpar. 4. 20; Kāvyapradipa 4, p. 100; Rasagaṅg. p. 97-98; Sāhityasāra 4. 139. Cf. Regnaud, p. 329.

ii (P. 10; H. 9).

ratyādyāyāsatṛṭkṣudbhīr glānir niṣprāṇateha ca  
vaivarnyakampānūtsāhakṣāmāṅgavacanakriyāḥ.

'Weakness (*glāni*) is, in this connection, utter exhaustion due to the exertion of intercourse or the like, or to hunger and thirst, causing change of color, trembling, lack of energy, and feebleness of body and voice.'

Com. Ex.: Māgha 11. 20 = Sāring. 3725.

NOTES. On the euphonic combination *tr̥kṣud* (*tr̥s* + *kṣud*) see Whitney, *Sanskrit Grammar*, § 226 d.

॥ Bh. 7, prose and v. 30, 31; SD. 200; AP. 338. 22 b; Sarasv. 5. 230 (ed. B. 5. 159<sup>k</sup>); Hem. Kāvyān. 2, p. 93; Rasatar. 5, p. 51; Pratāpar. 4. 21; Kāvyapradipa 4, p. 100, 101; Rasagaṅg. p. 80; Sāhityasāra 4. 140. Cf. Regnaud, p. 329-330.

12 (P. 11; H. 10).

anarthapratibhā śaṅkā parakrauryāt svadurnayāt  
kampaśoṣābhivikṣādir atra varṇasvarānyatā.

'Apprehension (*śaṅkā*) is anticipation of misfortune resulting from the cruelty of another or from one's own misconduct; in this [state there occur] trembling, being parched, anxious looks, and the like, as well as change of color and voice.'

Com. Ex.: Ratn. 3. 4, p. 60 (Apprehension resulting from another's cruelty); Mahāvīra. 2. 1, p. 45 (Apprehension resulting from one's own misconduct).

NOTES. *kampaśoṣā* H, V, P; *kampaśokā* Hall p. 39. The latter reading is evidently merely the blunder of a copyist.

|| Bh. 7, prose and v. 32-34; SD. 189; AP. 338. 23 a; Sarasv. 5. 227 (ed. B. 5. 158<sup>k</sup>); Hem. Kāvyān. 2, p. 90; Rasatar. 5, p. 51; Pratāpar. 4. 22; Kāvyapradīpa 4, p. 100; Rasagaṅg. p. 80; Sāhityasāra 4. 141. Cf. Regnaud, p. 330.

13 (P. 12 a; H. 11 a).

śramaḥ khedo 'dhvaratyādeḥ svedo 'smin mardanādayaḥ.

'Weariness (*śrama*) is fatigue arising from travel, intercourse, or the like; in this [state there may occur] sweating, [the use of] massage, and so on.'

Com. Ex.: Uttararāma. 1. 24, p. 25 (Weariness arising from a journey); Māgha 10. 80 (Weariness arising from intercourse).

NOTES. || Bh. 7, prose and v. 46; SD. 173; AP. 338. 24 a; Sarasv. 5. 236 (ed. B. 5. 160); Hem. Kāvyān. 2, p. 93; Rasatar. 5, p. 52; Pratāpar. 4. 25; Kāvyapradīpa 4, p. 101; Rasagaṅg. p. 83-84; Sāhityasāra 4. 144. Cf. Regnaud, p. 331-332.

14 (P. 12 b; H. 11 b).

saṁtoṣo jñānaśaktyāder dhṛtir avyagrabhogaṅkṛt.

'Contentment (*dhṛti*) is delight springing from knowledge, power, or the like and giving rise to undisturbed enjoyment.'

Com. Ex.: Bharthari, Vairāgyaś. 49 = Spr. 5941 (Contentment arising from knowledge); Ratn. 1. 9, p. 6 [quoted also at DR. 2. 3] (Contentment arising from power).

NOTES. || Bh. 7, prose and v. 55, 56; SD. 198; AP. 338. 29 a; Sarasv. 5. 201 (ed. B. 5. 151); Hem. Kāvyān. 2, p. 87; Rasatar. 5, p. 52; Pratāpar. 4. 31; Kāvyapradīpa 4, p. 101; Rasagaṅg. p. 79; Sāhityasāra 4. 150. Cf. Regnaud, p. 334.

15 (P. 13; H. 12).

apratiptattir jaḍatā syād iṣṭāniṣṭadarśanaśrutibhiḥ  
animiṣanayanānirikṣaṇatūṣṇīmbhāvādayas tatra.

‘*Stupor* (*jaḍatā*) is to be [understood as] incapacity for action, caused by seeing or hearing something agreeable or disagreeable; in this [state] one gazes with unwinking eyes, remains silent, and the like.’

Com. Ex.: *Kumārasambhava* 8. 5 (Stupor caused by seeing something agreeable); *tāvantas te mahātm*<sup>o</sup>, passage from the *Udāttarāghava* of *Māyurāja* [a drama apparently not extant] (Stupor caused by hearing something disagreeable).

NOTES. In a number of the other treatises this Transitory State is called *jāḍya*.—Meter: *āryā*.

॥ Bh. 7, prose and v. 65; SD. 175; AP. 338. 28b; *Sarasv.* 5. 240 (ed. B. 5. 161); *Hem. Kāvyān.* 2, p. 88; *Rasatar.* 5, p. 53; *Pratāpar.* 4. 36; *Kāvyapradīpa* 4, p. 102; *Rasagaṅg.* p. 93-94; *Sāhityasāra* 4. 155. Cf. *Regnaud*, p. 337-338.

16 (P. 14a; H. 13a).

*prasattir utsavādibhyo harṣo 'śrusvedagadgadāḥ.*

‘*Joy* (*harṣa*) is pleasure caused by joyous occasions and the like, and manifested in weeping, sweating, and stammering.’

Com. Ex.: *Subhāṣitāvali* 2075 = *Sārīg.* 3528.

NOTES. ॥ Bh. 7, prose and v. 60, 61; SD. 195; AP. 338. 27b; *Sarasv.* 5. 211 (ed. B. 5. 154<sup>k</sup>); *Hem. Kāvyān.* 2, p. 91; *Rasatar.* 5, p. 53; *Pratāpar.* 4. 34; *Kāvyapradīpa* 4, p. 102; *Rasagaṅg.* p. 76-77; *Sāhityasāra* 4. 153. Cf. *Regnaud*, p. 336.

17 (P. 14b; H. 13b).

*daurgyatādyair anaujasyam dainyam kārṣṇyāmr̥jādimat.*

‘*Depression* (*dainya*) is want of energy [brought on] by misery and the like, and accompanied by squalor, lack of cleanliness, and so on.’

Com. Ex.: *Sārīg.* 410 = *Bhojaprabandha* 255 [quoted also at SD. 172; tr. *Regnaud*, p. 332].

NOTES. ॥ Bh. 7, prose and v. 48; SD. 172; AP. 338. 25a; *Sarasv.* 5. 221 (ed. B. 5. 156); *Hem. Kāvyān.* 2, p. 93; *Rasatar.* 5, p. 52; *Pratāpar.* 4. 27; *Rasagaṅg.* p. 80-81; *Sāhityasāra* 4. 146. Cf. *Regnaud*, p. 332.

18 (P. 15; H. 14).

duṣṭe 'parādhadaurmukhyakrauryaiś caṇḍatvam ugratā  
tatra svedaśiraḥkampatarjanātāḍanādayah.

'Cruelty (*ugratā*) is wrathfulness at a villain, aroused by his misdeeds, abusive words, or fierceness; in that [state there result] sweating, shaking the head, reviling, striking, and the like.'

COM. Ex.: *Mahāvīra*. 2. 47, p. 84.

NOTES. °*krauryaiś* H, V, P; °*cauryaiś* Hall p. 39.—The second line of this section is identical with the second line of 4. 22.

॥ Bh. 7, prose and v. 79; SD. 176; AP. 338. 33 a; Sarasv. 5. 223 (ed. B. 5. 157<sup>k</sup>); Hem. Kāvyān. 2, p. 92; Rasatar. 5, p. 54; Pratāpar. 4. 46; Kāvyapradipa 4, p. 104; Rasagaṅg. p. 89-90; Sāhityasāra 4. 165. Cf. Regnaud, p. 342.

19 (P. 16 a; H. 15 a).

dhyānam cintehitānāpteh śūnyatāśvāsatāpakṛt.

'Anxiety (*cintā*) is meditation due to non-attainment of a desired object; it occasions desolate feelings, sighs, and feverishness.'

COM. Ex.: Sārṅg. 3414; Subhāśitāvali 1385 = Sārṅg. 3400.

NOTES. ॥ Bh. 7, prose and v. 49, 50; SD. 201; AP. 338. 25 a; Sarasv. 5. 191 (ed. B. 5. 149<sup>k</sup>); Hem. Kāvyān. 2, p. 94; Rasatar. 5, p. 52; Pratāpar. 4. 28; Kāvyapradipa 4, p. 101; Rasagaṅg. p. 82; Sāhityasāra 4. 147. Cf. Regnaud, p. 333.

20 (P. 16 b; H. 15 b).

garjītāder manahkṣobhas trāso 'trotkampitādayah.

'Fright (*trāsa*) is agitation of mind occasioned by thunder or the like; in this [state] there is trembling and so on.'

COM. Ex.: *Māgha* 8. 24.

NOTES. ॥ Bh. 7, prose and v. 89; SD. 193; AP. 338. 31 b; Sarasv. 5. 225 (ed. B. 5. 157); Hem. Kāvyān. 2, p. 95; Rasatar. 5, p. 54; Pratāpar. 4. 51; Kāvyapradipa 4, p. 105; Rasagaṅg. p. 86; Sāhityasāra 4. 170. Cf. Regnaud, p. 345.

21 (P. 17; H. 16).

parotkarṣākṣamā 'sūyā garvadaurjanyamanyujā  
doṣoktyavajñe bhrukutimanyukrodheṅgitāni ca.

'Envy (*asūyā*) is intolerance of another's prosperity, arising from pride, baseness, or anger; [its manifestations are] censure, contempt, frowning, anger, and wrathful gestures.'

Com. Ex.: Mahāvīra. 2. 9, p. 49 (Envy arising from pride); Subhāśitāvali 453 [stanza by a poet named Mahendra] (Envy arising from baseness); Amaru 2. 46, p. 124 = Spr. 4137; Amaru 3. 52, p. 135 = Subhāśitāvali 1324 (Envy arising from anger).

NOTES. || Bh. 7, prose and v. 35, 36; SD. 196; AP. 338. 23 a; Sarasv. 5. 215 (ed. B. 5. 155<sup>k</sup>); Hem. Kāvyān. 2, p. 97; Rasatar. 5, p. 51; Pratāpar. 4. 23; Kāvyapradīpa 4, p. 100; Rasagaṅg. p. 95-96; Sāhityasāra 4. 142. Cf. Regnaud, p. 330-331.

22 (P. 18; H. 17).

adhikṣepāpamānāder amarṣo 'bhiniviṣṭatā  
tatra svedaśirahkampatarjanātādanādayah.

'Indignation (*amarṣa*) is resoluteness (!) [called forth] by abuse, contempt, or the like; in that [state there result] sweating, shaking the head, reviling, striking, and so forth.'

Com. Ex.: Mahāvīra. 3. 8, p. 95 [quoted also at DR. 2. 1 and 2. 20]; Venī. I. 12, p. 14.

NOTES. The second line of this section is identical with the second line of 4. 18.

|| Bh. 7, prose and v. 76, 77; SD. 184; AP. 338. 32 a; Sarasv. 5. 213 (ed. B. 5. 154); Hem. Kāvyān. 2, p. 95; Rasatar. 5, p. 54; Pratāpar. 4. 44; Kāvyapradīpa 4, p. 103; Rasagaṅg. p. 88-89; Sāhityasāra 4. 163. Cf. Regnaud, p. 341-342.

23 (P. 19; H. 18).

garvo 'bhijanalāvanyaabalaiśvaryādibhir madaḥ  
karmāṇy ādharṣaṇāvajñā savilāśāṅgavīkṣaṇam.

'Arrogance (*garva*) is pride because of one's descent, beauty, might, or supremacy; the actions [resulting from it] are insulting contempt and coquettish glancing at one's person.'

Com. Ex.: Mahāvīra. 2. 27, p. 67; 2. 10, p. 51 [quoted also at DR. 2. 6 and Kāvyapradipa 5, p. 169].

NOTES. || Bh. 7, prose and v. 66; SD. 181; AP. 338. 29b; Sarav. 5. 197 (ed. B. 5. 150); Hem. Kāvyān. 2, p. 92; Rasatar. 5, p. 53; Pratāpar. 4. 37; Kāvyapradipa 4, p. 102; Rasagaṅg. p. 84-85; Sāhityasāra 4. 156. Cf. Regnaud, p. 338.

24 (P. 20; H. 19a, b).

sadrśajñānacintādyaiḥ saṃskārāt smṛtir atra ca  
jñātavērthabhbhāsinyām bhrūsamunnayanādayah.

'Recollection (*smṛti*) [is to be understood] in the sense of a mental impression of a thing, [gained] by means of its [previously] being known, because of [the faculty of] memory, [this recollection being called forth] by perceiving or thinking of something similar and attended with knitting the brows and the like.'

Com. Ex.: Mahānātaka 3. 79, p. 128; Mālatīm. 5, p. 126-128 [the prose portion is quoted also at DR. 4. 43].

NOTES. || Bh. 7, prose and v. 53, 54; SD. 190; AP. 338. 26a; Sarav. 5. 185 (ed. B. 5. 147); Hem. Kāvyān. 2, p. 87; Rasatar. 5, p. 52; Pratāpar. 4. 30; Kāvyapradipa 4, p. 101; Rasagaṅg. p. 77-78; Sāhityasāra 4. 149. Cf. Regnaud, p. 334. See page 150.

25 (P. 21a; H. 19c).

maraṇām suprasiddhatvād anarthatvāc ca nocyate.

'Death (*maraṇa*) is not defined [here] because of its being well understood and because of the [consequent] uselessness [of explaining it].'

Com. Ex.: *samprāpte 'vadhi*° [unidentified stanza]; Mahāvīra. 1, p. 28.

NOTES. In Rasatar. this is called *nidhana* and dismissed with the remark *vibhāvānubhāvau spastau*, 'its Determinants and Consequents are well-known.' Nevertheless, SD. records, with customary fidelity, that 'Death, that is, departing this life, is occasioned by arrows and the like and results in falling down of the body and so on.'

|| Bh. 7, prose and v. 84-88; SD. 182; Hem. Kāvyān. 2, p. 98; Rasatar. 5, p. 54; Pratāpar. 4. 50; Kāvyapradipa 4, p. 104; Rasagaṅg. p. 90-91; Sāhityasāra 4. 169. Cf. Regnaud, p. 344-345.

26 (P. 21 b, 22 a; H. 20 a, b).

harṣotkarṣo madaḥ pānāt skhaladāṅgavacogatiḥ  
nidrā hāśo 'tra ruditām jyeṣṭhamadhyādhamādiṣu.

'Intoxication (*mada*) is excess of joy caused by drink. [It manifests itself in] unsteady limbs, voice and gait, [and in] sleeping, hilarity, and blubbering in the case of better, middling, and baser persons [respectively].'

Com. Ex.: Māgha 10. 13 = Sāring. 3652.

NOTES. || Bh. 7, prose and v. 37-45; SD. 174; AP. 338. 23 b; Sarasv. 5. 209 (ed. B. 5. 153); Hem. Kāvyān. 2, p. 88; Rasatar. 5, p. 51; Pratāpar. 4. 24; Kāvyapradīpa 4, p. 100; Rasagaṅg. p. 82-83; Sāhityasāra 4. 143. Cf. Regnaud, p. 331.

27 (P. 22 b; H. 20 c).

suptām nidrodbhavām tatra śvāsocchvāsakriyā param.

'Dreaming (*supta*) is [a state] originating in sleep; in it the action of heaving sighs and drawing sighs is the chief thing.'

Com. Ex.: Subhāśitāvali 1840 = Sāring. 3922 [stanza by a poet named Kamalāyudha].

NOTES. In Rasatar. this is designated as *susupta*. Pratāpar. has the form *supti*. In some of the other treatises it is called *svapna*.

|| Bh. 7, prose and v. 74; SD. 179; Sarasv. 5. 246 (ed. B. 5. 163<sup>k</sup>); Hem. Kāvyān. 2, p. 90; Rasatar. 5, p. 54; Pratāpar. 4. 42; Kāvyapradīpa 4, p. 103; Rasagaṅg. p. 86-87; Sāhityasāra 4. 161. Cf. Regnaud, p. 340-341.

28 (P. 23; H. 21 a, b).

manahsammilanām nidrā cintālasyaklamādibhiḥ  
tatra jīrbhāṅgabhaṅgākṣimilanotsvapnatādayah.

'Sleeping (*nidrā*) is cessation of the activity of the mind, induced by anxiety, indolence, fatigue, and the like; in it [may be observed] yawning, stretching the limbs, closing the eyes, starting up out of sleep, and so on.'

Com. Ex.: Subhāśitāvali 1280 = Sāring. 3468; Māgha 11. 4.

NOTES. °otsvapnatādayah H, V, P; °occhvasanādayah Hall p. 39. I follow Hall's text, though his variant deserves consideration.

॥ Bh. 7, prose and v. 70, 71; SD. 185; Sarasv. 5. 244 (ed. B. 5. 162); Hem. Kāvyān. 2, p. 89; Rasatar. 5, p. 53; Pratāpar. 4. 40; Kāvyapradipa 4, p. 103; Rasagaṅg. p. 85; Sāhityasāra 4. 159. Cf. Regnaud, p. 339-340.

29 (P. 24 a; H. 21 c).

vibodhah pariṇāmādēs tatra jṛmbhākṣimardane.

'Awakening (*vibodha*) results from the coming to an end [of sleep] and the like, and is accompanied by yawning and rubbing the eyes.'

Com. Ex.: Māgha 11. 13.

NOTES. In Sarasv. and in Hem. Kāvyān. this Transitory State is called *prabodha*.

॥ Bh. 7, prose and v. 75; SD. 178; AP. 338. 32 a; Sarasv. 5. 248 (ed. B. 5. 163); Hem. Kāvyān. 2, p. 92; Rasatar. 5, p. 54; Pratāpar. 4. 43; Kāvyapradipa 4, p. 103; Rasagaṅg. p. 87-88; Sāhityasāra 4. 162. Cf. Regnaud, p. 341.

30 (P. 24 b, c; H. 22).

durācārādibhir vrīḍā dhārṣṭyābhāvas tam unnayet  
sācīkṛtāṅgāvaraṇavaivarnyādhomukhādibhiḥ.

'Shame (*vrīḍā*) is lack of boldness in consequence of misconduct and so forth. One should infer it from [a person's] keeping the body averted, from concealment, change of color, lowering of the head, and the like.'

Com. Ex.: Amaru 36 = Spr. 3869.

NOTES. ॥ Bh. 7, prose and v. 57, 58; SD. 194; AP. 338. 27 a; Sarasv. 5. 203 (ed. B. 5. 152<sup>k</sup>); Hem. Kāvyān. 2, p. 88; Rasatar. 5, p. 52; Pratāpar. 4. 32; Kāvyapradipa 4, p. 102; Rasagaṅg. p. 78-79; Sāhityasāra 4. 151. Cf. Regnaud, p. 335.

31 (P. 25; H. 23).

āveśo grahaduḥkhādyair apasmāro yathāvidhiḥ  
bhūpātakampaprasvedalālāphenodgamādayah.

'Epilepsy (*apasmāra*) is madness, properly speaking, brought on by the influence of planets, by misfortune, or by

some such cause, [and resulting in] falling to the ground, trembling, sweating, drooling, frothing at the mouth, and the like.'

Com. Ex.: Māgha 3. 72.

NOTES. || Bh. 7, prose and v. 72, 73; SD. 180; AP. 338. 31 a; Hem. Kāvyān. 2, p. 95; Rasatar. 5, p. 53; Pratāpar. 4. 41; Kāvyapradīpa 4, p. 103, n. 3; Rasagaṅg. p. 96; Sāhityasāra 4. 160. Cf. Regnaud, p. 340.

32 (P. 26; H. 24).

moho vicittatā bhītiduḥkhāveśānucintanaiḥ  
tatrājñānabhrāmāghātaghūrṇanādarśanādayah.

'Distraction (*moha*) is perplexity [caused] by fear, misfortune, madness, or recollection; in it [there arise] unconsciousness, dizziness, striking, staggering, inability to see, and the like.'

Com. Ex.: Kumārasambhava 3. 73; Uttararāma. I. 35, p. 33 [differs in the last line from the printed texts; quoted also at DR. 4. 76].

NOTES. || Bh. 7, prose and v. 51, 52; SD. 177; AP. 338. 25 b; Sarasv. 5. 207 (ed. B. 5. 153<sup>k</sup>); Hem. Kāvyān. 2, p. 94; Rasatar. 5, p. 52; Pratāpar. 4. 29; Kāvyapradīpa 4, p. 101; Rasagaṅg. p. 79; Sāhityasāra 4. 148. Cf. Regnaud, p. 333.

33 (P. 27 a; H. 25 a).

bhrānticchedopadeśābhyaṁ sāstrādes tattvadhīr matiḥ.

'Assurance (*mati*) is understanding of the true state of things, gained from didactic treatises and other sources, [and characterized] by removal of doubt and giving of advice.'

Com. Ex.: Kirātārjunīya 2. 30 = Spr. 6970; Spr. 3331.

NOTES. *bhrānti* H, V; *bhānti* (misprint) P.—SD. and Sāhityasāra define *mati* as *arhanirdhāraṇa*.

|| Bh. 7, prose and v. 80; SD. 191; AP. 338. 26 b; Sarasv. 5. 195 (ed. B. 5. 150<sup>k</sup>); Hem. Kāvyān. 2, p. 87; Rasatar. 5, p. 54; Pratāpar. 4. 47; Kāvyapradīpa 4, p. 104; Rasagaṅg. p. 85; Sāhityasāra 4. 166. Cf. Regnaud, p. 343.

34 (P. 27 b; H. 25 b).

ālasyaṁ śramagarbhāder jādyam jīmbhāsītādimat.

‘Indolence (*ālasya*) is inactivity [arising] from weariness, pregnancy, and so on, and accompanied by yawning, remaining seated, and the like.’

Com. Ex.: *calati kath°*, stanza by Dhanika.

NOTES. <sup>o</sup>*garbhādejahmya* H, V, P; <sup>o</sup>*garbhāder jādyam* restored by me, in place of the unintelligible reading of the other editions (cf. SD. 183).

॥ Bh. 7, prose and v. 47; SD. 183; AP. 338. 24b; Sarasv. 5. 242 (ed. B. 5. 162<sup>k</sup>); Hem. Kāvyān. 2, p. 91; Rasatar. 5, p. 52; Pratāpar. 4. 26; Kāvyapradipa 4, p. 101; Rasagaṅg. p. 94-95; Sāhityasāra 4. 145. Cf. Regnaud, p. 332.

35 (P. 28; H. 26).

āvegah̄ sambhramo 'sminn abhisarajanite  
 śastranāgābhiyogo  
 vātāt pāṁsūpadigdhas tvaritapadagatir  
 varṣaje pinditāṅgah̄  
 utpātāt srastatā 'ṅgesv ahitahitakṛte  
 śokaharṣānubhāvā  
 vahner dhūmākulāsyah̄ karijam anu bhaya-  
 stambhakampāpasārāh̄.

‘Agitation (*āvega*) is confusion [of mind]. When it arises from an attack, one prepares weapons and elephants; [when caused] by violent wind, one quickens one’s pace, being overwhelmed with dust; when it is brought on by rain, one draws the limbs together; [when it is induced] by some startling occurrence, one relaxes the limbs; when caused by desirable or undesirable matters, the Consequent is joy or grief; in case of fire, one’s mouth is filled with smoke; when due to an elephant, [it is shown by] fear, paralysis, trembling, and attempts to escape.’

Com. Ex.: *āgacchāgaccha saj°*, stanza by Dhanika; *tanutrāṇam̄ tanu°* [unidentified stanza]; *prārabdhām̄ taru°* [unidentified stanza]; *vātāhatam̄ vas°* [unidentified quotation] (Agitation caused by violent wind); *deve varṣat� aśāṅg°* [unidentified stanza] (Agitation caused by rain); *paula-styāpīna°* [unidentified stanza] (Agitation caused by a startling occur-

rence); two passages from the *Udāttarāghava* of Māyurāja [a drama apparently not extant] (Agitation caused by desirable and undesirable matters); *Mahāvīra*. 1. 55, p. 39 (same); *Amaru* 2 = *Spr.* 2018 [quoted also at *SD.* 601 and *Kāvyapradipa* 7, p. 321] (Agitation caused by fire); *Ratn.* 4. 16, p. 100 (same); *Raghuvamśa* 5. 49 (Agitation caused by an elephant).

NOTES. <sup>o</sup>*nāgābhiyoga* H, V, P; <sup>o</sup>*māyābhiyoga* Hall p. 39.—In AP. this Transitory State is called *āveśa*.—Meter: *sragdhara*.

॥ Bh. 7, prose and v. 62-64; *SD.* 171; AP. 338. 28 a; *Sarasv.* 5. 234 (ed. B. 5. 160<sup>k</sup>); *Hem. Kāvya* 2, p. 96; *Rasatar.* 5, p. 53; *Pratāpar.* 4. 35; *Kāvyapradipa* 4, p. 102; *Rasagaṅg.* p. 93; *Sāhityasāra* 4. 154. Cf. *Regnaud*, p. 336-337.

36 (P. 29 a; H. 27 a).

**tarko vicārah samdehād bhrūśiroṅgulinartakah.**

‘Deliberation (*tarka*) is consideration caused by uncertainty; it causes one to move his brows, head, or finger.’

Com. Ex.: *kiṇ lobhena vil*<sup>o</sup> [unidentified stanza; quoted also at *Kāvyapradipa* 7, p. 235]; *kaḥ samucitā*<sup>o</sup> [unidentified stanza].

NOTES. In most of the treatises this is called *vitarka*. *SD.* follows DR., however, in using the designation *tarka*.

॥ Bh. 7, prose and v. 90; *SD.* 202; AP. 338. 33 b; *Sarasv.* 5. 187 (ed. B. 5. 148<sup>k</sup>); *Hem. Kāvya* 2, p. 97; *Rasatar.* 5, p. 54; *Pratāpar.* 4. 52; *Kāvyapradipa* 4, p. 105; *Rasagaṅg.* p. 91; *Sāhityasāra* 4. 171. Cf. *Regnaud*, p. 345.

37 (P. 29 b; H. 27 b).

**lajjādyair vikriyāguptāv avahitthā 'ṅgavikriyā.**

‘Dissimulation (*avahitthā*) is an alteration of the body, springing from shame and the like [and expressed] in concealment of that alteration.’

Com. Ex.: *Kumārasambhava* 6. 84.

NOTES. ॥ Bh. 7, prose and v. 78; *SD.* 186; AP. 338. 32 b; *Sarasv.* 5. 205 (ed. B. 5. 152); *Hem. Kāvya* 2, p. 90; *Rasatar.* 5, p. 54; *Pratāpar.* 4. 45; *Kāvyapradipa* 4, p. 103; *Rasagaṅg.* p. 89; *Sāhityasāra* 4. 164. Cf. *Regnaud*, p. 342.

38 (P. 29 c; H. 27 c).

vyādhayah saṃnipātādyās teṣām anyatra vistarah.

'Sicknesses (*vyādhi*) are physical derangement and the like. Detailed treatment of these [must be looked for] elsewhere.'

Com. Ex.: Amaru 78.

NOTES. || Bh. 7, prose and v. 81; SD. 192; AP. 338. 33 b; Hem. Kāvyān. 2, p. 89; Rasatar. 5, p. 54; Pratāpar. 4. 48; Kāvyapradīpa 4, p. 104; Rasagaṅg. p. 85-86; Sāhityasāra 4. 167. Cf. Regnaud, p. 343.

39 (P. 30; H. 28).

aprekṣākārītonmādah saṃnipātagrahādibhiḥ<sup>o</sup>  
asminn avasthā ruditagītahāsāsitādayah.

'Insanity (*unmāda*) is acting without forethought [brought on] by physical derangement, planetary influence, and the like; in it [there arise] these conditions: weeping, singing, laughing, remaining seated, and so on.'

Com. Ex.: Vikramorvaśī 4, p. 91 [the stanza is quoted also at Kāvyapradīpa 7, p. 217].

NOTES. *avasthā* H, V, P; *asthāna*<sup>o</sup> Hall p. 39.—The term *graha* is an interesting indication of the prevalent belief in astrology. Cf. 4. 31.

|| Bh. 7, prose and v. 82, 83; SD. 188; AP. 338. 34 a; Sarasv. 5. 232 (ed. B. 5. 159); Hem. Kāvyān. 2, p. 94; Rasatar. 5, p. 54; Pratāpar. 4. 49; Kāvyapradīpa 4, p. 104; Rasagaṅg. p. 90; Sāhityasāra 4. 168. Cf. Regnaud, p. 343-344.

40 (P. 31; H. 29).

prārabdhakāryāsiddhyāder viṣādah sattvasaṃkṣayāḥ  
niḥsvāsocchvāsaḥṛttāpasahāyānveṣaṇādikṛt.

'Despair (*viṣāda*) is loss of courage [occasioned] by lack of success in some undertaking or by something else of that kind; [in it there occur] heaving of sighs, drawing of sighs, pangs of heart, seeking for aid, and so on.'

Com. Ex.: Mahāvīra. 1, p. 28-29.

NOTES. || Bh. 7, prose and v. 67, 68; SD. 197; AP. 338. 30 a; Sarasv. 5. 219 (ed. B. 5. 156<sup>k</sup>); Hem. Kāvyān. 2, p. 88; Rasatar. 5, p. 53; Pratāpar.

4. 38; Kāvyapradipa 4, p. 102-103; Rasagaṅg. p. 92; Sāhityasāra 4. 157. Cf. Regnaud, p. 338-339.

41 (P. 32; H. 30).

kālākṣamatvam autsukyan̄ ramyecchāratisambhramaiḥ  
trocchvāsatvarāśvāsaḥrttāpasvedavibhramāḥ.

'Impatience (*autsukya*) is intolerance of the lapse of time, owing to desire for something pleasurable, to lack of the pleasures of love, or to confusion; in it [there occur] drawing of sighs, hastiness, heaving of sighs, pangs of heart, sweating, and confusion.'

Com. Ex.: Kumārasambhava 7. 22; 6. 95.

NOTES. °*tvarāśvāsa*° Hall p. 39; °*tvanīśvāsa*° H, V, P. I have rejected the reading of the previous editions in favor of the variant recorded by Hall, which is clearly preferable. The suffix *-tva* in *ucchvāsatvarāśvāsa-* is awkward and unusual, even for a verse-filler, and seems to me an indication of some corruption. The reading adopted (*ucchvāsatvarāśvāsa-*) is found in the quotation of this section in the Kāvyapradipa (4, p. 103) and is supported also by the statements of SD., Hem. Kāvyān., and Rasagaṅg., which include *tvarā* among the effects of *autsukya* (see the references below). The use of the simple word *śvāsa* for *nīśvāsa* is found also at DR. 4. 27 and can doubtless be paralleled elsewhere.

॥ Bh. 7, prose and v. 69; SD. 187; AP. 338. 30b; Hem. Kāvyān. 2, p. 90; Rasatar. 5, p. 53; Pratāpar. 4. 39; Kāvyapradipa 4, p. 103; Rasagaṅg. p. 92-93; Sāhityasāra 4. 158. Cf. Regnaud, p. 339.

42 (P. 33; H. 31).

mātsaryadveśarāgādeś cāpalam̄ tv anavasthitih  
tatra bhartsanapārūṣyasvacchandācaraṇādayaḥ.

'Inconstancy (*cāpala*) is fickleness [arising] from jealousy, hatred, passion, and the like; in it [there occur] threats, harsh words, wilfulness (*svacchandācaraṇa*), and so on.'

Com. Ex.: Subhāśitāvali 735 = Spr. 378, stanza by the poetess Vikātānītambā [quoted also at SD. 199]; *vinikṣaṇa*° [unidentified stanza]; *prastutam̄ eva tāv*° [unidentified quotation]. 'Other special varieties of mental processes are not separately mentioned because they occur according to the character of the Determinants and Consequents of these very

[Transitory States just defined].’ [This statement of Dhanika is misinterpreted by Regnaud (p. 328), who sees in it an explanation of the omission of detailed definitions of the Transitory States in certain of the other rhetorical treatises.]

NOTES. || Bh. 7, prose and v. 59; SD. 199; AP. 338. 27 b; Sarasv. 5. 193 (ed. B. 5. 149); Hem. Kāvyañ. 2, p. 91; Rasatar. 5, p. 53; Pratāpar. 4. 33; Kāvyapradipa 4, p. 102; Rasagaṅg. p. 96-97; Sāhityasāra 4. 152. Cf. Regnaud, p. 328, 335.

### THE PERMANENT STATES

43 (P. 34; H. 32).

viruddhair aviruddhair vā bhāvair vicchidyate na yaḥ  
ātmabhāvam nayaty anyān sa sthāyi lavaṇākaraḥ.

‘A Permanent State (*sthāyin*, sc. *bhāva*), the source of delight, is one which is not interfered with by [other] States, whether consistent [with it] or inconsistent, but which brings the others into harmony with itself.’

Com. Ex.: Br̥hatkathā [cf. Lacôte, *Essai sur Guṇāḍhya et la Br̥hatkathā*, Paris, 1908, p. 17, 83]; Mālatīm. 5, p. 126-127 [quoted also at DR. 4. 24]; *apnahnā*<sup>o</sup> [an Apabhraṃśa stanza; cf. Pischel, *Hemacandra's Grammatik der Prākritsprachen*, I. viii, Halle, 1877]; Dhvanyāloka 3. 24, com., p. 173; Bhartṛhari, Śringāraś. 13=Spr. 4811; *iyam sā lolo*<sup>o</sup> [unidentified stanza]; Mālatīm. 5. 18, p. 132=Sārṅg. 4076; *ekam dhyānanimil*<sup>o</sup> [unidentified stanza, quoted also at SD. 601]; Subhāśitāvali 1916=Sārṅg. 3596 [stanza by Candraka]; Dhvanyāloka 2. 25, com., p. 96.

NOTES. || Bh. 7, prose before v. 8; SD. 205; Sarasv. 5. 19; Rasatar. 1, p. 44; Alāṅkāraśekhara 20. 32; Kāvyapradipa 4, p. 73-74; Rasagaṅg. p. 30-31. Cf. Regnaud, p. 319-320.

44 (P. 35; H. 33).

ratyutsāhajugupsāḥ krodho hāsaḥ smayo bhayaṁ śokaḥ  
śamam api ke cit prāhuḥ puṣṭir nātyeṣu naitasya.

‘[The Permanent States are]: Love (*rati*), Energy (*utsāha*), Disgust (*jugupsā*), Anger (*krodha*), Mirth (*hāsa*), Astonishment (*smaya*=*vismaya*), Fear (*bhaya*), and Sorrow (*śoka*). Some [authorities] add Tranquillity (*śama*), [but] there is no development of it in the drama.’

Com. [For an abstract of the com. on this section see Regnaud, p. 313. In its discussion the com. quotes:] Rudr. Kāvyāl. 12. 4.

NOTES. On *sāma* see 4. 53. This is called *nirveda* in some of the rhetorical treatises. Dhananjaya's use of the term *sāma* may be due to a desire to avoid confusion with the *nirveda* defined at 4. 10.—Meter: āryā.

॥ Bh. 6. 17; 7. 8-26; SD. 206; Rudr. Śrṅg. 1. 10; AP. 338. 13-15; Sarav. 5. 14; Kāvyaprakāśa 30; Hem. Kāvyān. 2, p. 83; Vāgbhāṭāl. 5. 4; Vāgbh. Kāvyān. 5, p. 53; Rasatar. 7, p. 59-61; Pratāpar. 4. 1, p. 221; Alāmkāraśekhara 20. 31; Kāvyapradīpa 4. 7; Rasagaṅg. p. 29, 30; Sāhityasāra 4. 49, 56, 57; Sāhityakaumudī 4. 7; Bhāṣābhūṣaṇa 38. Cf. Regnaud, p. 313, 320.

#### 45 (P. 36; H. 34).

nirvedādiratād rūpyād asthāyī svadate katham  
vairasyāyaiva tatpoṣas tenaṣṭau sthāyino matāḥ.

'How can an impermanent State (*asthāyin*, sc. *bhāva*) produce pleasure from a representation devoted to [the thirty-three Transitory States] beginning with Discouragement (*nirveda*)? The development of that [impermanent State would tend] to absence of Sentiment; therefore there are declared [to be] eight Permanent States.'

Com. 'Impermanence [arises] from lack of unification of the consistent and inconsistent [features] of [the thirty-three Transitory States] beginning with *nirveda*.' . . . [In the course of its discussion the com. quotes:] Kumārasambhava 3. 68; Hāla 175 [quoted also at Kāvyapradīpa 5, p. 194]; Dhvanyāloka 2. 30, com. p. 110 [tr. Jacobi (2, 31), ZDMG. 56 (1902), p. 769; cf. Jacob, JRAS. 1897, p. 290] = Subhāṣitāvali 2031; *apratīṣṭham aviśrāṇ*° [unidentified stanza]; *yatrārthah śab°, pradhāne 'nyatra vāk°* [unidentified stanzas]; *upodharāgena* [possibly the first word of the stanza found at Skm. 1. 412 (ZDMG. 36. 367) = Spr. 1311].

NOTES. This section is intended to emphasize the fact that one of the Permanent States must be present in a drama as a unifying factor and as a fundamental prerequisite for the production of *rasa*.—The term *nirveda* in the first line must not be confused with the word *nirveda* used in some treatises as an equivalent of *sāma*; see the notes on the preceding section.

#### 46 (P. 37; H. 35).

vācyā prakaraṇādibhyo buddhisthā vā yathā kriyā  
vākyārthaḥ kārakair yuktā sthāyī bhāvas tathetaraiḥ.

‘Just as a verb—whether to be spoken or whether [merely] present in the mind, according to the matters under discussion—when combined with nouns relating to it (*kāraka*), is the essence of a sentence, so a Permanent State (*sthāyin bhāva*), [when combined] with the other [States, is the essence of a play].’

COM. [In the course of its discussion the com. quotes:] seven stanzas from Dhanika’s *Kāvyanirṇaya*; Bh. 6. 34.

NOTES. The predominant position of the Permanent State and its importance in a drama or other literary work—indirectly pointed out in the preceding section—is here explained by a comparison with the function of the verb in a sentence (cf. Regnaud, p. 270). The same idea is vividly expressed in the following lines of the *Bhāratīyanātyāśāstra* (7. 8), which are quoted by Keśavamīśra in the *Alamkāraśekhara* (20, p. 76):

yathā narāṇām nr̥patiḥ śiṣyāṇām ca yathā guruḥ  
evam hi sarvabhbāvāṇām bhāvah sthāyi mahān iha.

47 (P. 38, 39; H. 36, 37).

rasaḥ sa eva svādyatvād rasikasyaiva vartanāt  
nānukāryasya vṛttatvāt kāvyaśātatparatvataḥ  
draṣṭuḥ pratitir vṛiḍersyārāgadveṣaprasaṅgataḥ  
laukikasya svaramaṇīṣamanyuktasyeva darśanāt.

‘This very [Permanent State becomes] Sentiment (*rasa*) from the spectator’s (*rasika*) own capacity for being pleased and his attitude, not from the character of [the Hero] to be imitated nor from the work’s aiming at [the production of Sentiment]. The impression of the spectator with reference to shame, jealousy, passion, and hatred [is just what it would be] from seeing one in everyday life united with his beloved (*ramāṇī*).’

NOTES. For a statement of the views of some of the older Hindu rhetoricians regarding the production and perception of *rasa* see *Kāvya-prakāśa* 27-28 (cf. Regnaud, p. 271-273).—On the term *rasika* see DR. 4. 1, com.

48 (P. 40; H. 38).

dhīrodāttādyavasthāṇām Rāmādiḥ pratipādakāḥ  
vibhāvayati ratyādīn svadante rasikasya te.

‘[The Hero], like Rāma and others, illustrating [one of] the kinds [known as] self-controlled and exalted (*dhīrodātta*), and so on, displays [the Permanent States], Love (*rati*) and the like, and these give pleasure to the spectator (*rasika*).’

NOTES. On the term *rasika* see DR. 4. 1, com.

49 (P. 41 a; H. 39 a).

tā eva ca parityaktviśeṣā rasahetavāḥ.

‘The Heroines, on the other hand, are productive of Sentiment without regard to their personal characteristics.’

50 (P. 41 b, 42 a; H. 39 b, c).

krīdatām mr̥ṇmayair yadvad bālānām dviradādibhiḥ  
svotsāhāḥ svadate tadvac chrotñām Arjunādibhiḥ.

‘Their own [imaginative] effort [is what] causes pleasure to the auditors through [the enactment of the parts of] Arjuna and other [characters], just as [their own imaginative effort causes pleasure] to children playing with clay elephants and the like.’

COM. [In the course of its discussion the com. quotes:] Bh. 6. 15. [cf. Kāvyaprakāśa 29].

NOTES. Cf. Regnaud, p. 270.

51 (P. 42 b; H. 40 a).

kāvyārthabhāvanāsvādo nartakasya na vāryate.

‘Pleasure (*āsvāda*) on the part of an actor, through his realizing the meaning of the work [he is presenting], is not precluded.

NOTES. || SD. 50.

#### FOURFOLD CHARACTER OF THE SENTIMENTS

52 (P. 43-45 a; H. 40 b-42).

svādāḥ kāvyārthasambhedād ātmānandasamudbhavāḥ  
vikāsavistararakṣobhavikṣepaiḥ sa caturvidhāḥ  
śringāravirabībhatsaraudreṣu manasāḥ kramāt

hāsyādbhutabhayotkarṣakaruṇānām ta eva hi  
atas tajjanyatā teṣām ata evāvadhāraṇam.

‘Charm (*svāda*) is the arising of delight to one’s self from contact with the theme of a work. It is of four kinds: cheerfulness, exaltation, agitation, and perturbation of mind, in the Erotic (*śringāra*), Heroic (*vīra*), Odious (*bibhatsa*), and Furious (*raudra*) Sentiments respectively. [And] these same [kinds of Charm are produced in the case] of the Comic (*hāsyā*), Marvelous (*adbhuta*), Terrible (*bhayotkarṣa=bhayānaka*), and Pathetic (*karuṇa*) Sentiments. For this reason these [four Sentiments just mentioned] arise from those [mentioned above]; for this very reason [there is possible] a precise determination (*avadhāraṇa*) [of the number of Sentiments (?)].’

COM. [In the course of its discussion the com. quotes:] Bh. 6. 39, 40 a.

NOTES. *vikāsa*° Dhanika’s com. on this section; *vikāśa*° H, V, P. In the meaning in which it is used here the word is clearly a derivative of the root *kas*. The form given in the commentary is therefore the natural and correct one, and I have accordingly adopted it in place of the erroneous *vikāśa*.—In this passage *vikṣepa* is alleged to have the meaning ‘compassion’ (BR. s.v., 9: ‘Mitleid’); but as I know of no other occurrence of the word in this signification, I have not felt justified in adopting that rendering here.—The compound *bhayotkarṣa* is here used, because of metrical requirements, as a substitute for the regular term *bhayānaka*. A similar substitution occurs in the following section; see the notes there.

Most of the rhetorical treatises name the eight (or nine) Sentiments, in a special section, before proceeding to define them individually. In DR. this enumeration is dispensed with, probably because the mention of the Sentiments in this section is thought sufficient.—The Sentiments are enumerated in the following passages (note especially Rudr. Kāvyāl. and Sarasv. which recognize more than the usual eight or nine): Bh. 6. 15; SD. 209; Rudr. Śring. 1. 9; Rudr. Kāvyāl. 12. 3; Sarasv. 5. 251 a, b (ed. B. 5. 165); Kāvyaprakāśa 29; Hem. Kāvyān. 2, p. 67; Vāgbhaṭāl. 5. 3; Vāgbh. Kāvyān. 5, p. 53; Pratāpar. 4. 1, p. 221; Alāmkāraśekhara 20. 1; Kāvyapradīpa 4. 6; Rasagaṅg. p. 29; Rasaratn. 5; Sāhityasāra 4. 47; Sāhityakaumudi 4. 6; Bhāṣābhūṣāṇa 37.

॥ Bh. 6. 39-41; Rudr. Śring. 3. 36; AP. 338. 7 b-9 a. Cf. Regnaud, p. 271.

53 (P. 45 b; H. 43 a).

śamaprakarṣo nirvācyo muditādes tadātmatā.

'The Quietistic Sentiment (*śamaprakarṣa* = *śānta-rasa*), [which arises] from happiness and the like, is to be defined as a state having that [i. e. happiness] as its essential nature.'

Com. *na yatra duḥ*° [metrical definition of *śānta-rasa*, quoted without indication of source].

NOTES. The compound *śama-prakarṣa* is here used merely as an equivalent for *śānta-rasa*, which is the term regularly employed; cf. the use of *bhayotkarṣa* for *bhayāṅka* in the preceding section (4. 52).—This brief definition is the only mention of the Quietistic Sentiment (*śānta-rasa*) in the present work. As stated in DR. 4. 44 b, the Permanent State *śama*, upon which it is based, does not figure prominently in dramatic literature, and our author consequently excludes both *śama* and *śānta* from detailed consideration.

॥ SD. 238; Rudr. Śrīg. 3. 31, 33; Rudr. Kāvyāl. 15. 15, 16; Kāvyaprakāśa 35; Hem. Kāvyān. 2, p. 80; Vāgbhāṭāl. 5. 32; Vāgbh. Kāvyān. 5, p. 57; Rasatar. 7, p. 61; Candrāloka 6. 13; Alāmkāraśekhara 20. 27, 28; Kāvyapradīpa 4. 12 a; Rasagaṅg. p. 33; Rasaratn. 99; Sāhityasāra 4. 128; Sāhityakaumudī 4. 12 a. Cf. Regnaud, p. 313, 315.

#### SENTIMENT DEFINED

54 (P. 46, 47 a; H. 43 b, c, 44 a).

padārthair indunirvedaromāñicādisvarūpakaiḥ  
kāvyād vibhāvasamcāryanubhāvaprakhyatāṁ gataiḥ  
bhāvitah svadate sthāyī rasah sa parikīrtitah.

'Sentiment (*rasa*) is declared to be the giving of pleasure by a Permanent State (*sthāyin*, sc. *bhāva*) which is produced from a poem through the elements that consist of moonlight [and the like], Discouragement [and the like], Horripilation and the like, and that find expression as Determinants, Transitory States (*samcārin* = *vyabhicārin*), and Consequents.'

NOTES. See also DR. 4. 1.—For a brief summary of the *rasa*-theory consult Zachariae, ZDMG. 56 (1902), p. 394-396; see also Grierson, *The Satsaiya of Bihārī*, Calcutta, 1896, p. 43-48, where the material is conveniently tabulated.

॥ Bh. 6, prose after v. 31; SD. 33 (SD. tr. 32); Kāvyaprakāśa 27, 28; Hem. Kāvyān. 2, p. 56; Vāgbhāṭāl. 5. 2; Vāgbh. Kāvyān. 5, p. 53; Rasatar. 6, p. 56; Candrāloka 6. 3; Pratāpar. 4. 1, p. 219; Alāmkāraśekhara 20, p. 69; Kāvyapradīpa 4. 4, 5; Rasagaṅg. p. 21-22; Rasaratn. 3; Sāhityasāra 4. 58 a; Sāhityakaumudī 4. 4. 5. Cf. Regnaud, p. 267-269.

55 (P. 47 b; H. 44 b).

lakṣaṇaikyam vibhāvaikyād abhedād rasabhāvayoh.

‘The same definition [will here serve] both for the Sentiments and for the States, because they are not distinct, having identical Determinants.’

#### THE EROTIC SENTIMENT

56 (P. 48; H. 45).

ramyadeśakalākālaveśabhogādisevanaiḥ  
pramodātmā ratīḥ saiva yūnor anyonyaraktayoh  
prahṛṣyamāṇā śringāro madhurāṅgaviceṣṭitaiḥ.

‘Love (*rati*) is essentially delight [manifested] in fondness for lovely places, arts, occasions, garments, pleasures, and the like. That [feeling] on the part of two young persons mutually enamored, [which is] gladsome [and manifested] by tender gestures, [constitutes] the Erotic Sentiment (*śringāra*).’

Com. Ex.: *Uttararāma*. I. 26, p. 26 (place as a Determinant); *hastair antarnihita*<sup>o</sup> [unidentified stanza] (an art as a Determinant); *Nāgān*. I. 14, p. 10 [see Boyd's translation, London, 1872, p. 12, note] (an art as a Determinant); *Kumārasambhava* 3. 26, 36 (occasion as a Determinant); *Kumārasambhava* 3. 53 (dress as a Determinant); *cakṣur luptamasi*<sup>o</sup> [unidentified stanza] (pleasure as a Determinant); *Mālatīm*. I. 39, p. 46 [quoted also at *Kāvyapradīpa* 7, p. 277] (Love essentially delight); *Mālav*. 2, 3, p. 27 = *Spr.* 2823 (youth as a Determinant); *Mālatīm*. I. 18, p. 17 [quoted also at *Kāvyapradīpa* 4, p. 148] (two young persons as Determinants); *Mālatīm*. I. 32, p. 35 [quoted also at *DR*. I. 46] (mutual passion); *Mālatīm*. I. 30, p. 32 (tender gestures).

NOTES. With regard to the varieties of the Erotic Sentiment and their subdivisions see the notes on 4. 58 and 4. 65.

<sup>o</sup> Bh. 6, prose after v. 45; SD. 210 a-d; Rudr. *Kāvyāl*. 12. 5; AP. 341. 7 a; Hem. *Kāvyān*. 2, p. 68; *Vāgbhaṭāl*. 5. 5 a; *Vāgbh*. *Kāvyān*. 5, p. 53; *Rasatar*. 6, p. 57; *Rasamāñjari*, p. 233; *Candrāloka* 6. 4, 5; *Kāvyapradīpa* 4, p. 87; *Rasagaṅg*. p. 33; *Rasaratn*. 6 a; *Sāhityasāra* 4. 68, 69 a. Cf. Schmidt, p. 96-120 (2d ed., p. 83-99); Regnaud, p. 301-302.

57 (P. 49; H. 46).

ye sattvajāḥ sthāyina eva cāṣṭau  
trīṁśat trayo ye vyabhicāriṇaś ca

ekonapañcāśad amī hi bhāvā  
 yuktyā nibaddhāḥ paripoṣayanti  
 ālasyam augryam maraṇam jugupsā  
 tasyāśrayādvaitaviruddham iṣṭam.

‘The [eight] Involuntary States and the eight Permanent States and the thirty-three Transitory States—these forty-nine States, skilfully employed, cause it [i. e. the Erotic Sentiment] to develop; Indolence (*ālasya*), Cruelty (*augrya*—*ugratā*), Death (*maraṇa*), and Disgust (*jugupsā*), are each declared [to be] prohibited because of the unitary basis of it [i. e. of the Erotic Sentiment].’

NOTES. All the States here referred to are found in connection with the Erotic Sentiment in one or another of the various forms described in the following sections. This is explained in greater detail at *Rasatar.* 5, p. 55.—Meter: *indravajrā* (6 lines).

॥ Bh. 6, prose after v. 45; SD. 210 e-h; Rudr. Śrīṅg. 3. 42, 43; AP. 341. 7 b, 8; Hem. Kāvyān. 2, p. 68; Vāgbh. Kāvyān. 5, p. 53; *Rasatar.* 5, p. 55; *Candrāloka* 6. 4, 5; *Pratāpar.* 4. 53, p. 261; *Rasagaṅg.* p. 33.

#### VARIETIES OF THE EROTIC SENTIMENT

58 (P. 50 a; H. 47 a).

ayogo viprayogaś ca sambhogaś ceti sa tridhā.

‘[The Erotic Sentiment] is of three kinds: Privation (*ayoga*), Separation (*viprayoga*), and Union (*sambhoga*).’

NOTES. All of the treatises to which reference is made in the following paragraph distinguish two varieties of the Erotic Sentiment. These are named, in all but two cases, *vipralambha* and *sambhoga* (Vāgbhaṭāl. has *viprayoga* for the former; *Rasagaṅg.* and Vāgbhaṭāl. have *samyoga* for the latter). DR., on the other hand, recognizes three varieties, *ayoga* (4. 59), *viprayoga* (4. 65), and *sambhoga* (4. 76), the first two of which together correspond to the *vipralambha* of the other treatises.

॥ Bh. 6, prose after v. 45; SD. 211; Dhvanyāloka, 2. 13, com., p. 83 (tr. Jacobi, ZDMG. 56, p. 607); Rudr. Śrīṅg. 1. 21; Rudr. Kāvyāl. 12. 5, 6; AP. 341. 4 a; Sarasv. 5. 10 a; Kāvyaprakāśa 29, com., p. 117; Hem. Kāvyān. 2, p. 68; Vāgbhaṭāl. 5. 5 b; Vāgbh. Kāvyān. 5, p. 53; *Rasatar.* 6, p. 57; *Ramañjāri*, p. 233; *Candrāloka* 6. 5 b; *Pratāpar.* 4. 79, p. 277; *Alaṅkārāśekhara* 20. 2 a; Kāvyapradīpa 4, p. 87; *Rasagaṅg.* p. 34; *Rasatar.* 6 b; Sāhitya-

sāra 4. 69 b; Sāhityakaumudī 4, p. 31. Cf. Regnaud, p. 302; Schmidt, p. 96-120 (2d ed., p. 83-99).

### PRIVATION AND ITS STAGES

59 (P. 50 b, 51 a; H. 47 b, c).

tatrāyogo 'nurāge 'pi navayor ekacittayoh  
pāratantreṇa daivād vā viprakarṣād asaṁgamah.

'Of these, Privation (*ayoga*) is impossibility of being united on the part of two young persons with but a single thought, because of their separation through dependence on others or by fate, even though a passion exists [between them].'

NOTES. See the notes on DR. 4. 58 and 4. 65. References to definitions of *vipralambha* (which corresponds to our author's *ayoga* and *viprayoga*) are given in the notes on 4. 65, below.—Cf. Regnaud, p. 302.

60 (P. 51 b, 52; H. 48).

daśāvasthaḥ sa tatrādāv abhilāṣo 'tha cintanam  
smṛtiḥ guṇakathodvegapralāponmādasamjvarāḥ  
jaḍatā maraṇam ceti duravastham yathottaram.

'It has ten stages. At first [there occurs] in it Longing (*abhilāṣa*), then Anxiety (*cintana*), Recollection (*smṛti*), Enumeration of [the loved one's] Merits (*guṇakathā*), Distress (*udvega*), Raving (*pralāpa*), Insanity (*unmāda*), Fever (*saṁjvara*), Stupor (*jaḍatā*), and Death (*maraṇa*); those are the unfortunate stages in due order.'

NOTES. Pratāpar. differs from most of the works cited below in recognizing twelve stages of unrequited love instead of ten. Its list of stages does not correspond closely to that given here. See also Sarasv.

With this enumeration of 'ten stages' it is interesting to compare the following passage from *Hamlet* (2. 2. 146-151), in which Polonius describes the effect of Hamlet's separation from Ophelia:—

'And he, repulsed—a short tale to make—  
Fell into a sadness, then into a fast,  
Thence to a watch, thence into a weakness,  
Thence to a lightness, and by this declension

Into the madness wherein now he raves  
And all we mourn for.'

॥ Bh. 6, prose after v. 45; 22. 154-156; SD. 214 e, f; Rudr. Śṛṅg. 2. 6-8; Rudr. Kāvyāl. 14. 4, 5; Sarasv. 5. 99, 100; Vāgbh. Kāvyān. 5, p. 64; Rasatar. 5, p. 55; Rasamañjari, p. 236; Pratāpar. 4. 69, p. 271; Rasaratn. 85-87 a; Bhāśābhūṣaṇa 33-36; Kāmasūtra, p. 256; Kandarpacūḍāmaṇi, Anaṅga-raṅga, and Smaradīpikā, cited by Schmidt, p. 125; Ratirahasya 1. 37, 38 (ZDMG. 57, p. 714); com. on Hāla, quoting from a 'Kāmaśāstra' (Weber, *Über das Saptāyatākam des Hāla*, Leipzig, 1870, stanza 185, p. 134-135); Śukasaptati, text. simpl. 4 (ed. Schmidt, Leipzig, 1893, p. 16, 1. 4-5; tr. Schmidt, Kiel, 1894, p. 9, foot); Vetalapañcavimśatikā 16 (ed. Uhle, Leipzig, 1881, p. 45, 1. 7-15); Dinālāpanikā-śukasaptati 16. 55 (ZDMG. 45, p. 655; tr. p. 677, top); Halāyudha's Purāṇasarvasva, cited by Zachariae, BB. 4 (1878), p. 373-374; Haihayendrācarita 2. 29-100 (ed. Schtscherbatzkoī, St. Petersburg, 1900 [*Mémoires de l'académie impériale des sciences*, 8. série, classe hist.-philol., vol. 4, pt. 9], p. 25-36; tr. p. 86-97); Agaḍadatta 42-45 a (Jacobi, *Ausgewählte Erzählungen in Mahārāshṭrī*, Leipzig, 1886, p. 71, 1. 1-7; tr. Meyer, London, 1909, p. 243). Cf. Schmidt, p. 124-132 (2d ed., p. 101-107); Regnaud, p. 304; Zachariae, BB. 4 (1878), p. 373; Weber, *Indische Studien* 15 (1878), p. 338, note 4; Pischel, *Rudrata's Čṛigāratilaka*, Kiel, 1886, p. 101 (note on 2. 6); Hall, p. 34, note; Pavolini, 'Kālidāsa e gli erotologi indiani,' *Studi italiani di filologia indo-iranica* 1 (1897), app. I, p. 14-16. ■ See p. 150.

61 (P. 53, 54; H. 49, 50).

abhilāṣah spṛhā tatra kānte sarvāṅgasundare  
dṛṣṭe śrute vā tatrāpi vismayānandasādhvasāḥ  
sākṣat pratikṛtisvapnacchāyāmāyāsu darśanam  
śrutir vyājāt sakṛgītamāgadhādiguṇastuteḥ.

'Of these [ten stages] Longing (*abhilāṣa*) is a yearning when one has seen or heard of a beloved fair in every limb; in this [there occur] also surprise, joy, and perturbation. The seeing [may be] in person, in a picture, in a dream, by a shadow, or by magic; the hearing [may be] through some stratagem or through praise of [the loved one's] good qualities by a female friend, or in a song, or by a professional bard, or the like.'

Com. Ex.: Śakuntalā 1. 19, p. 33 = Spr. 745 (Longing); *stanav ālokyā tanv*° [unidentified stanza] (surprise); Viddhāśalabhañjikā 1. 31 [with the lines transposed] (joy); Kumārasambhava 5. 85 = Spr. 2470 (perturbation) Kumārasambhava 8. 2 [quoted also at DR. 2. 26] (perturbation).

NOTES. *kānte* H, V, P; *kāmye* Hall p. 39.—*Pratāpar.* (4. 80) uses the term *abhilāṣa* as designation for one of the four kinds of *vipralambha* enumerated in that work.

॥ Bh. 22. 157, 158; SD. 214 c, d, g; Rudr. Śrīg. 1. 92; 2. 9, 10; Rudr. Kāvyāl. 12. 31; Rasamaijari, p. 236, 245. Cf. Schmidt, p. 276-278 (2d ed., p. 201-203).

62 (P. 55 a; H. 51 a).

sānubhāvavibhāvās tu cintādyāḥ pūrvadarśitāḥ.

‘Anxiety (*cintā*) and the other [stages], together with their Consequents and Determinants, have been previously explained.’

63 (P. 55 b, 56 a; H. 51 b, c).

daśāvasthatvam ācāryaiḥ prāyo vṛttyā nidarśitam  
mahākaviprabandheṣu dṛṣyate tadanantatā.

‘The fact that there are ten stages [of Privation] is generally pointed out by learned teachers from actual occurrence; endless examples of it are to be seen in the works of the great poets.’

NOTES. °*prabandheṣu* H, V, P; *prayogeṣu* Hall p. 39.—Apparently in anticipation of objections, Dhanamjaya points out, in this section and the following, the general acceptance and the reasonableness of the ‘ten stages’ mentioned in section 60.

64 (P. 56 b, 57 a; H. 52).

dṛṣṭe śrute 'bhilāṣāc ca kīm nautsukyam prajāyate  
aprāptau kīm na nirvedo glāniḥ kīm nāticintanāt.

‘Why should not Impatience arise from Longing, when one has seen or heard of [a beloved]? Why should not Discouragement [arise] when [the beloved] can not be gained? Why not Weakness from excessive Anxiety?’

Com. The rest—secret love, etc.—must be learned from the Kāmasūtra.

#### SEPARATION AND ITS VARIETIES

65 (P. 57 b, 58 a; H. 53).

viprayogas tu viśleṣo rūḍhavisrambhayor dvidhā  
mānapravāsabhedena māno 'pi praṇayerṣayayoh.

‘Separation (*viprayoga*) is the sundering of two persons between whom an intimacy has sprung up. It is of two kinds, being divided according to [its arising from] Resentment or Absence. The Resentment [arises] in [a state of] fondness or in [a state of] jealousy.’

NOTES. Most of the other treatises differ from DR. in recognizing four varieties of *vipralambha*, usually named *abhilāṣa* (*pūrvānurāga*), *māṇa* (*īrṣyā*), *pravāsa*, and *karuṇa*. The first of these is practically equivalent to our author’s *ayoga* (see DR. 4. 59); *māṇa* and *pravāsa* are mentioned in this section; with reference to *karuṇa* see the notes on 4. 74. A tabular conspectus of the varieties recognized in the different rhetorical works is given by Schmidt (p. 120; 2d ed., p. 99); it is, however, not absolutely complete and accurate.

See the notes on 4. 58, above.—The references given in the following paragraph are to definitions of the term *vipralambha* (which corresponds to our author’s *ayoga* and *viprayoga*) and to statements concerning *māṇa* and its two forms.

॥ Bh. 6, prose after v. 45; SD. 212, 213, 218a; Dhvanyāloka, 2. 13, com., p. 83 (tr. Jacobi, ZDMG. 56, p. 607); Rudr. Śrīg. 1. 22a, 24; 2. 1; Rudr. Kāvyāl. 14. 1; AP. 341. 5; Sarasv. 5. 45, 46a, 48b; 5. 365 (ed. B. p. 310); Kāvyaprakāśa 29, com., p. 120; Hem. Kāvyān. 2, p. 71, 72; Vāgbhaṭāl. 5. 17, 19a; Vāgbh. Kāvyān. 5, p. 54; Rasatar. 6, p. 59; Pratāpar. 4. 80; Alāṃkāraśekhara 20. 10, 11, p. 71; Kāvyapradipa 4, p. 88; Rasagaṅg. p. 34, 35; Rasaratn. 55, 57, 29a; Sāhityakaumudi 4, p. 32, 33. Cf. Regnau, p. 303; Schmidt, p. 96-120 (2d ed., p. 83-99); Pischel, *Rudraṭa’s Čringāratalaka*, Kiel, 1886, p. 101 (note on 2. 1).

66 (P. 58b; H. 54a).

tatra pranayamānāḥ syāt kopāvasitayor dvayoh.

‘Of these [two kinds], the Resentment arising in [a state of] fondness is to be [understood as that] of two [lovers] who are determined to be angry.’

Com. Ex.: Uttararāma. 3. 37, p. 84 (Resentment on the part of the Hero); *pranayakupitāñ dṛṣṭi*, stanza by Vākpatirājadeva (= Muñja) [quoted also at DR. 4. 67 and in the com. on Hemacandra’s Anekārtha-saṃgraha 3. 483 (ed. Zachariae, Vienna, 1893, Extracts from the Com., p. 133, foot)] (Resentment on the part of the Heroine); Hāla 27 (Resentment on the part of both). [Cf. Hem. Kāvyān. 2, p. 72-73, where these same examples are quoted.]

NOTES. *kopāvasitayor* H, V, P; *kopāveśitayor* Hall p. 39.

॥ SD. 218 b, c; Rasaratn. 29 b; Sāhityakaumudi, p. 33. Cf. Regnaud, p. 305; Schmidt, p. 96-120 (2d ed., p. 83-99).

67 (P. 59, 60; H. 54 b, c, 55).

strīṇām īrṣyākṛto mānaḥ kopo 'nyāsaṅgini priye  
śrute vā 'numite drṣṭe śrutiś tatra sakhimukhāt  
utsvapnāyitabhogāṅkagotraskhalanakalpitāḥ  
tridhā "numāniko drṣṭāḥ sāksād indriyagocarāḥ.

'The Resentment arising in [a state of] jealousy is anger on the part of women when their lover is heard, inferred, or seen [to be] devoted to another. Of these [three possibilities] hearing [of infidelity means learning of it] from female friends. If it is inferred, it is of three kinds, according as it is deduced from words uttered in a dream, from indications of intercourse [with another], or from the inadvertent mention of [another woman's] name. If it is seen, it is personally witnessed.

Com. Ex.: *subhru tvam̄ navanīta*°, stanza by Dhanika (infidelity heard of from a friend); *nirmagnena mayāmbh*°, stanza by Rudra (infidelity inferred from words uttered in a dream); Māgha 11. 34 = Spr. 3413 [quoted also at DR. 2. 40 and SD. 219; Böhtlingk did not record in Spr. the ultimate source of this stanza] (infidelity inferred from bodily disfigurement); Hāla 967 (infidelity inferred from mention of another's name); *prāṇayakupitām̄ drṣṭi*°, stanza by Muñja (= Vākpatirāja) [quoted also at DR. 4. 66 and in the com. on Hemacandra's Anekārthasamgraha 3. 483 (ed. Zachariae, Vienna, 1893, Extracts from the Com., p. 133, foot)] (infidelity personally witnessed).

NOTES. Line 1 is quoted in Āśadhara's com. on Appayyadikṣita's *Kuvalayānandakārikās* 41 (tr. Schmidt, Berlin, 1907, p. 39).

॥ SD. 219; Rudr. Śrīg. 2. 44; Rudr. Kāvyāl. 14. 15, 17; Pratāpar. 4. 81; Alāmkāraśekhara 20. 13; Rasaratn. 30, 31 a; Sāhityakaumudi, p. 33. Cf. Regnaud, p. 305; Schmidt, p. 96-120 (2d ed., p. 83-99).

68 (P. 61; H. 56).

yathottaram̄ guruḥ ṣad�hir upāyais tam upācaret  
sāmnā bhedena dānena natyupekṣārasāntaraiḥ.

'The loved one (*guru*) may remedy this [resentment] by six expedients [employed] in proper succession: Conciliation (*sāman*),

Dissension (*bheda*), Gift-giving (*dāna*), Humility (*nati*), Indifference (*upekṣā*), and Diversion (*rasāntara*).

NOTES. The term *rasāntara* signifies ' [substitution of] another emotion' and consequently indicates the diversion from resentment effected by such substitution.

|| Bh. 23. 62; SD. 220 a, b; Rudr. Śrṅg. 2. 62, 63; Rudr. Kāvyāl. 14. 27; Rasaratn. 31 b, 32 a.

69 (P. 62-64 a; H. 57, 58).

tatra priyavacah sāma bhedas tatsakhyupārjanam  
dānam vyājena bhūṣadeh pādayoh patanam natih  
sāmādau tu parikṣīne syād upekṣā 'vadhīranam  
rabhasatrāsaharṣadeh kopabhrāmśo rasāntaram  
kopaceṣṭās ca nārīṇām prāg eva pratipāditāḥ.

'Of these [expedients], Conciliation [is the use of] endearing words; Dissension, the winning over of her friends; Gift-giving, [regaining her favor] under pretext of [giving her] ornaments and the like; Humility, falling at her feet. When Conciliation and the other [expedients] have been exhausted, [then] Indifference—[that is], disregard [of her]—may be [employed]. Diversion is the interruption of her anger through impetuosity, fear, joy, or the like. The actions of women in anger have been previously explained.'

Com. Ex.: *smitajyot*<sup>o</sup>, stanza by Dhanika (Conciliation); Śrṅgāratilaka [attributed to Kālidāsa] 3 = Spr. 1108 [this example is enclosed in brackets in H] (Conciliation); *krte 'py ājñā*<sup>o</sup>, stanza by Dhanika (Dissension); Māgha 7. 55 (Gift-giving); Hāla 188 (Humility); *kim gatena na hi yukt*<sup>o</sup> [cf. Kirātārjunīya 9. 40 a] (Indifference); *abhivyaktālikah sakala*<sup>o</sup>, stanza by Dhanika [quoted also at DR. 2. 79] (Diversion).

NOTES. The various manifestations of anger on the part of women are explained at 2. 26, 28, 30.

|| Bh. 23. 63-65 a, 68; SD. 220 c-f; Rudr. Śrṅg. 2. 64-75; Rudr. Kāvyāl. 14. 28-31; Rasaratn. 32 b-34.

70 (P. 64 b, 65 a; H. 59).

kāryataḥ sambhramāc chāpāt pravāso bhinnadeśatā  
dvayos tatrāśrūniḥsvāsakārśyalambālakādītā.

'[The Separation due to] Absence (*pravāsa*) is the presence of the two [lovers] at different places owing to business, confusion, or a curse. In such a case there is weeping, sighing, emaciation, letting the hair hang down, and the like.'

NOTES. In this kind of *viprayoga* the heroine is of the type known as *prosītāpriyā* or *prosītabhartṛkā*. Cf. DR. 2. 43.

|| SD. 221; Rudr. Śrīg. 2. 83; Rudr. Kāvyāl. 14. 33; Sarasv. 5. 49; Hem. Kāvyān. 2, p. 73; Vāgbhāṭāl. 5. 19b; Vāgbh. Kāvyān. 5, p. 54; Pratāpār. 4. 83; Alāmkārāśekhara 20. 14a; Kāvyapradīpa 4, p. 88; Sāhityakaumudī 4, p. 34. Cf. Regnaud, p. 305-306; Schmidt, p. 96-120 (2d ed., p. 83-99).

71 (P. 65b; H. 60a).

sa ca bhāvī bhavan bhūtas tridhā "dyo buddhipūrvakah.

'The first [variety of Absence, that owing to business], being premeditated, is of three kinds: future, present, or past.'

Com. Ex.: Hāla 47 (prospective Absence); Amaru 13 = Spr. 4291 [this example is enclosed in brackets in H; the reference 4. 29 in Simon's ed. of Amaru, p. 62, is a misprint for 4. 59] (the person is departing); Amaru 92 = Spr. 2965 (the person is departing); Meghadūta 2. 23 (the person has gone).

NOTES. || SD. 223; Sāhityakaumudī 4, p. 34. Cf. Schmidt, p. 96-120 (2d ed., p. 83-99).

72 (P. 66a; H. 60b).

dvitīyah sahasotpanno divyamānuṣaviplavāt.

'The second [variety of Absence, that due to confusion], comes about suddenly, through disaster caused by gods or mortals.'

Com. As in the Vikramorvaśī and the Mālatīmādhava.

73 (P. 66b; H. 60c).

svarūpānyatvakaraṇāc chāpajah samnidhāv api.

'[The third variety of Absence], that arising from a curse, is caused by the change of one's form into another, even in the presence [of the beloved].'

Com. As in the Kādambarī.

NOTES. || Kāvyapradīpa 4, p. 88.

74 (P. 67; H. 61).

mṛte tv ekatra yatrānyah pralapec choka eva sah  
vyāśrayatvān na śringārah pratyāpanne tu netarah.

‘When, one being dead, the other laments — that [is called] Sorrow. [Under those circumstances] the Erotic Sentiment is not [present], because there is no means of escape [from death]; but in the case of one restored [to life] there should be no other [Sentiment].’

Com. As in the *Raghuvamśa* and the *Kādambarī*.

NOTES. *vyāśrayatvān* H, V, P; *nirāśrayān* Hall p. 39 (as elsewhere in his list of various readings, Hall here disregards the principle of euphonic combination). — On the use of the locative adverb *ekatra* as a member of the absolute phrase *mṛte ekatra* see Whitney, *Sanskrit Grammar*, § 1099.

The other treatises that mention the contingency of separation by death (see the citations below) recognize a special variety of *vipralambha* named *karuṇa*, no mention of which is made in DR. Being a subdivision of *śringāra*, this must not be confused with the *rasa* known as *karuṇa* (cf. Rudr. *Kāvyāl.* 14. 1, com.: *karuṇa-vipralambhas tu śringāra eva*).

H SD. 224; Rudr. *Śrīg.* 2. 93; Rudr. *Kāvyāl.* 14. 34; Sarasv. 5. 372 (ed. B. p. 311); Vāgbhaṭāl. 5. 20; Rasatar. 1, p. 44; Alāṃkāraśekhara 20. 14 b, c; *Kāvyapradipa* 4. p. 88; *Rasaratn.* 57; cf. *Rasagaṅg.* p. 32. Cf. Regnaud, p. 304, note 1; 306; Schmidt, p. 96–120 (2d ed., p. 83–99).

75 (P. 68; H. 62).

pranayāyogayor utkā pravāse proṣitapriyā  
kalahāntariterṣyāyāṁ vipralabdhā ca khanḍitā.

‘In [Separation due to Resentment arising in a state of] fondness and in Privation [the Heroine is] “one that is distressed at [her lover’s] absence” (*utkā=virahotkanṭhitā*); in [Separation due to] Absence, she is “one whose beloved is away” (*proṣitapriyā*); in [Separation due to Resentment arising from] jealousy, she is “one that is separated by a quarrel” (*kalahāntaritā*), “one that is deceived” (*vipralabdhā*), and “one that is enraged” (*khanḍitā*).’

NOTES. For explanation of the special designations *utkā*, *proṣitapriyā*, etc., see DR. 2. 39–43.

## UNION AND ITS CHARACTERISTICS

76 (P. 69; H. 63).

anukūlau niśevete yatrānyonyam vilāsinau  
darśanasparśanādīni sa sambhoga mudānvitāḥ.

‘Union (*sambhoga*) is that blissful [state] in which the two playful [lovers], in complete agreement, enjoy seeing each other, touching each other, and the like.’

Com. Ex.: Uttararāma. I. 27, p. 27; I. 35, p. 33 [the last line of this stanza differs from the printed texts; quoted also at DR. 4. 32]; *lāvanyāmṛta*°, stanza by Dhanika.

NOTES. The designation *sambhoga* is found in all of the treatises except Rasagaṅg. and Vāgbhaṭāl., which substitute the term *samyoga*.

॥ Bh. 6, prose after v. 45; SD. 225; Dhvanyāloka, p. 83; Rudr. Śrīg. I. 22 a, 23, 164; Rudr. Kāvyāl. 13. 1; AP. 341. 6; Sarav. 5. 51, 53 b; 5. 377 (ed. B. p. 312); Hem. Kāvyān. 2, p. 70; Vāgbh. Kāvyān. 5, p. 53; Rasatar. 6, p. 57; Pratāpar. 4. 79; Alāṃkāraśekhara 20, p. 69; Kāvyapradipa 4, p. 88; Rasagaṅg. p. 34; Sāhityakaumudi 4, p. 31. Cf. Regnaud, p. 302; Schmidt, p. 96-120 (2d ed., p. 83-99).

77 (P. 70; H. 64).

ceṣṭās tatra pravartante līlādyā daśa yośitām  
dākṣinyamārdavapremṇām anurūpāḥ priyam prati.

‘In this [state of Union] there occur the ten actions of women — Sportiveness (*līlā*) and the others — according to [the woman’s] kindness, gentleness, and devotion to her husband.’

NOTES. The ‘ten actions of women’ here referred to are described at 2. 49, 60-69.

॥ Bh. 6, prose after v. 45; Rudr. Kāvyāl. 13. 2.

78 (P. 71; H. 65).

ramayec cātukṛt kāntah kalākṛidādibhiś ca tām  
na grāmyam ācaret kiṃ cin narmabhrāmśakaram na ca.

‘Her lover, using flattering words, should cause her pleasure by means of the arts, amorous sports, and the like; [but] he should not do anything vulgar, nor anything that would disturb her good humor.’

Com. Ex.: Ratn. I. 21, p. 18.

## THE HEROIC SENTIMENT

79 (P. 72; H. 66).

vīraḥ pratāpavinyādhyavasāyasattva-  
 mohāviṣādanayavismayavikramādyaiḥ  
 utsāhabhūḥ sa ca dayāraṇadānayogāt  
 tredhā kilātra matigarvadhr̥tipraharṣāḥ.

‘The Heroic Sentiment (*vīra*) [is induced] by power, good conduct, determination, courage, infatuation, cheerfulness, polity, astonishment, might, and the like [as Determinants], and is based on [the Permanent State] Energy (*utsāha*). It is of three kinds, having benevolence, fighting, or liberality [as Consequent]. In it [there occur] Assurance, Arrogance, Contentment, and Joy [as Transitory States].’

Com. Jimūtavāhana in the Nāgānanda is an instance of a benevolent hero; Rāma in the Mahāviracarita, of a warlike hero; Paraśurāma, Vali, and others [in dramas based on the Rāma legend] are liberal heroes, as can be seen from Mahāvīra. 2. 35 c, p. 75; *kharvagrānthivimukta*° [unidentified stanza]; stanza by Dhanika = Sārṅg. 278.

NOTES. The word *praharṣa* in line 4 is used as a metrical substitute for the regular term *harsa* (see 4. 16). — Meter: *vasantatilakā*.

॥ Bh. 6, prose and v. 68, 69; SD. 234; Rudr. Sārṅg. 3. 14, 15, 19, 47, 48 a; Rudr. Kāvyāl. 15. 1, 2; AP. 341. 14, 15 a; Sarasv. 5, prose after v. 290 (ed. B. p. 299–300); Hem. Kāvyān. 2, p. 77; Vāgbhātāl. 5. 21; Vāgbh. Kāvyān. 5. p. 56; Rasatar. 7, p. 60; 5, p. 55; Candrāloka 6. 9; Pratāpar. 4. 53, p. 261; Alāmkāraśekhara 20. 21; Rasagaṅg. p. 37; Rasaratn. 89; Sāhityasāra 4. 98, 99; Sāhityakaumudī 4, p. 37. Cf. Regnaud, p. 309–310.

## THE ODIOUS SENTIMENT

80 (P. 73; H. 67).

bībhatsaḥ kṛmipūtigandhivamathuprāyair jugupsaikabhūr  
 udvegī rudhirāntrakikasavasāmāṁśādibhiḥ kṣobhanāḥ  
 vairāgyāj jaghanastanādiṣu ghr̥ṇāśuddho 'nubhāvair vr̥to  
 nāsāvaktravikūṇānādibhir ihāvegārtiśāṅkādayaḥ.

‘The Odious Sentiment (*bībhatsa*) has [the Permanent State] Disgust (*jugupsā*) as its sole basis; it causes distress (*udvegin*) chiefly by means of worms, stinking matter, and

nausea ; it causes horror by means of blood, entrails, bones, marrow, flesh, and the like ; it causes unmixed aversion in the case of the hips, breasts, and so forth [of women] because of renunciation. It is accompanied by contraction of the nose, mouth, and so on as Consequents. In it [there occur] Agitation, Sickness, Apprehension, and the like [as Transitory States].'

Com. Ex. : Mālatīm. 5. 16, p. 131 = Sārṅg. 4075 [quoted also at Kāvya-pradīpa 4, p. 97] (distress) ; Mahāvīra. 1. 35, p. 25 (horror) ; *lālām* *vaktrā*° [unidentified stanza] (aversion).

NOTES. *ghṛṇāśuddha* H, V, P; *ghṛṇāyukto* Hall p. 39. — For metrical reasons the word *ārti* is used instead of the technical term *vyādhi* (see 4. 38). — Meter: *śārdūlavikrīḍita*.

॥ Bh. 6, prose and v. 74, 75; SD. 236; Rudr. Śṛṅg. 3. 25, 27, 49; Rudr. Kāvya. 15. 5, 6; AP. 341. 16, 17 a; Hem. Kāvya. 2, p. 79; Vāgbhaṭāl. 5. 31; Vāgbh. Kāvya. 5, p. 56-57; Rasatar. 7, p. 60; 5, p. 55; Candrāloka 6. 11; Pratāpar. 4. 53, p. 261; Alāmkāraśekhara 20. 24; Rasaratn. 98; Sāhityasāra 4. 125 a. Cf. Regnaud, p. 311-312.

#### THE FURIOUS SENTIMENT

81 (P. 74; H. 68).

kroḍho matsaravairiva kṛtamayaīḥ poṣo 'sya raudro 'nujah  
kṣobhaḥ svādharadāmaśakampabhrukūṭisvedāsyarāgair  
yutāḥ  
śastrollāsavikatthanāṁsadharanīghātpratijñāgrahair  
atrāmarṣamadau smṛtiś capalatāsūyaugryavegādayaḥ.

'[The Permanent State] Anger (*kroḍha*) [is caused] by [feelings] such as indignation and aversion to an enemy [as Determinants] ; the resulting development of it is the Furious Sentiment (*raudra*), a state of agitation accompanied by biting one's lip, trembling, frowning, sweating, redness of the face, [and also] by drawing of weapons, [holding] the shoulders boastfully, striking the earth, vowed, and imprisonment [as Consequents]. In it [there occur the Transitory States] Indignation, Intoxication, Recollection, Inconstancy, Envy, Cruelty, Agitation, and the like.'

Com. Ex. : Mahāvīra. 3. 44, p. 121 (Anger caused by indignation) ;

Venī. 1. 8, p. 11 [quoted also at DR. 3. 10] (Anger caused by aversion to an enemy). This is to be seen in general also in the Mahāviracarita, Venī-samhāra, and other plays.

NOTES. The word *vega*, in line 4, is used for *āvega* on account of the meter. On *bhrukuṭi* see Bh. 8. 120, where it is defined. — Meter: śārdūla-vikṛidita.

॥ Bh. 6, prose and v. 64-67; SD. 232, 233; Rudr. Śrīng. 3. 11, 13, 46; Rudr. Kāvyāl. 15. 13, 14; AP. 341. 13; Hem. Kāvyān. 2, p. 76; Vāgbhāṭāl. 5. 29, 30; Vāgbh. Kāvyān. 5, p. 55; Rasatar. 7, p. 60; 5, p. 55; Candrāloka 6. 8; Pratāpar. 4. 53, p. 261; Alāmkāraśekhara 20. 19, 20; Rasagaṅg. p. 33; Rasaratn. 96, 97; Sāhityasāra 4. 96. Cf. Regnaud, p. 309.

### THE COMIC SENTIMENT

82 (P. 75; H. 69).

vikṛtākṛtivāgvesair ātmano 'tha parasya vā  
hāsaḥ syāt paripoṣo 'sya hāsyas triprakṛtiḥ smṛtah.

‘Mirth (*hāsa*) [is caused] by one’s own or another’s strange actions, words, or attire; the development of this is declared [to be] the Comic Sentiment (*hāsyā*), which is of threefold origin.’

Com. Ex.: *jātam me parus*° [unidentified] stanza spoken by Rāvaṇa (laughter at oneself); Spr. 4588 (laughter at another).

NOTES. Mirth is of two kinds, since it may be provoked by some characteristic of the person amused or of another person; in either case the mirthful individual may be one of the higher, middling, or lower characters in the play (hence the ‘threefold origin’ mentioned in the text). There are consequently six possible varieties of the Comic Sentiment (as noted also in the commentary), and these are separately described in the following section.

॥ Bh. 6, prose and v. 49, 50, 61; SD. 228 a-e; Rudr. Śrīng. 3. 1; Rudr. Kāvyāl. 15. 11; Hem. Kāvyān. 2, p. 74; Vāgbhāṭāl. 5. 23; Vāgbh. Kāvyān. 5, p. 55; Rasatar. 7, p. 59; Candrāloka 6. 6; Alāmkāraśekhara 20. 16; Rasagaṅg. p. 43; Rasaratn. 91; Sāhityasāra 4. 78. Cf. Regnaud, p. 306-308.

83 (P. 76, 77; H. 70, 71).

smitam iha vikāsinayanam  
kim cil lakṣyadvijam tu hasitam syāt  
madhurasvaram vihasitam  
saśirahkampam idam upahasitam

apahasitam sāsrāksam  
 vikṣiptāngam bhavaty atīhasitam  
 dve dve hasite caiṣām  
 jyeṣṭhe madhye 'dhame kramaśah.

'In this connection a Gentle Smile (*smita*) is opening the eyes wide; a Smile (*hasita*) is showing the teeth to some extent; Laughing (*vihasita*) is making a soft sound; Laughter (*upahasita*) is the same, accompanied by shaking of the head; Uproarious Laughter (*apahasita*) is [laughter] accompanied by tears; and Convulsive Laughter (*atīhasita*—*atihasita*) is [laughter] with shaking of the body. Two of these varieties of laughter [are characteristic] of the higher, two of the middling, and two of the lower [characters], in the order named.'

Com. That is, *smita* and *hasita* are employed by the higher characters, in amusement at themselves and others respectively; similarly *vihasita* and *upahasita* by middling characters, and *apahasita* and *atīhasita* by the lower characters.

NOTES. *atīhasitam* H, V, P; *atīhasitam* correction suggested by Dr. Louis H. Gray to remedy the metrical defect in this line. See Addenda, p. 150.—Meter: āryā (two stanzas).

|| Bh. 6. 52-60; SD. 228 g-1; Rudr. Śrīg. 3. 2, 4; Rudr. Kāvyāl. 15. 12; AP. 341. 9 b, 10, 11 a; Hem. Kāvyān. 2, p. 74, 75; Vāgbhātāl. 5. 24; Vāgbh. Kāvyān. 5, p. 55; Rasatar. 7, p. 59-60; Alāmkāraśekhara 20. 17; Rasagaṅg. p. 44; Sāhityasāra 4. 79 b. Cf. Regnaud, p. 307.

84 (P. 78a; H. 72a).

nidrālasyaśramaglānimūrchāś ca sahacāriṇah.

'The Transitory States [occurring in connection with the Comic Sentiment] are Sleeping, Indolence, Weariness, Weakness, and Stupor.'

NOTES. The word *mūrchā* seems to be used here to represent the word *jaḍatā*, and I have so translated it. The word *sahacāriṇah*, 'concomitants,' furthermore, is merely a substitute for *vyābhicāriṇah*, 'Transitory States.'

|| Bh. 6, prose after v. 48; SD. 228 f; Rudr. Śrīg. 3. 44; Vāgbh. Kāvyān. 5, p. 55; Rasatar. 5, p. 55; Pratāpar. 4. 53, p. 261. Cf. Regnaud, p. 307.

## THE MARVELOUS SENTIMENT

85 (P. 78 b, 79; H. 72 b, 73).

atilokaiḥ padārthaiḥ syād vismayātmā raso 'dbhutaiḥ  
 karmāsyā sādhuvādāśruvepathusvedagadgadāḥ  
 harṣāvegadṛ̥tiprāyā bhavanti vyabhicāriṇāḥ.

'The Marvelous Sentiment (*adbhuta*), whose essence is [the Permanent State] Astonishment (*vismaya*), [is caused] by supernatural things [as Determinants]; it has as its result (*karma*) [i. e. as Consequents] exclamations of surprise, weeping, trembling, sweating, and stammering; the Transitory States [occurring in connection with it] are generally Joy, Agitation, and Contentment.'

COM. Ex.: Mahāvīra. I. 54, p. 38.

NOTES. °*vepathu*° H, V, P; °*vamathu*° Hall p. 39.—With *vismayātmā* compare *śokātmā* in 4. 87 and the compounds of *-bhū* in 4. 79 and 4. 80. The brevity of Dhanañjaya's definitions of the Sentiments necessitates this compendious method of naming the corresponding Permanent States.

॥ Bh. 6, prose and v. 76, 77; SD. 237; Rudr. Śrṅg. 3. 28, 30, 50; Rudr. Kāvyāl. 15. 9, 10; Hem. Kāvyān. 2, p. 79; Vāgbhaṭāl. 5. 25, 26; Vāgbh. Kāvyān. 5, p. 57; Rasatar. 7, p. 60; 5, p. 55; Candrāloka 6. 12; Pratāpar. 4. 53, p. 261; Alāṅkāraśekhara 20. 25, 26; Rasaratn. 92, 93; Sāhityasāra 4. 126. Cf. Regnaud, p. 312-313.

## THE TERRIBLE SENTIMENT

86 (P. 80; H. 74).

vikṛtasvarasattvāder bhayabhāvo bhayānakāḥ  
 sarvāṅgavepathusvedaśoṣavaicityalakṣaṇāḥ  
 dainyasaṁbhramasammoḥatrāśādis tatsahodaraḥ.

'The Terrible Sentiment (*bhayānaka*), with Fear, (*bhaya*) as its [Permanent] State (*bhāva*), [results] from change of voice, loss of courage, and the like [as Determinants]; it is characterized by trembling of all the limbs, sweating, being parched, and fainting [as Consequents]; its associated [Transitory States] are Depression, Agitation, Distraction, Fright, and the like.'

Com. Ex.: *sastram etat samut*° [unidentified stanza]; Ratn. 2. 3, p. 29 [quoted also at DR. 2. 92]; *svagehāt panth*° [unidentified stanza].

NOTES. °*vaicitya*° H, V, P; °*vaivarṇya*° Hall p. 39.—The word *sambhrama* is apparently used for the special term *āvega*, and the compound *sammoha* for the simple *moha*; see 4. 32, 35.

|| Bh. 6, prose and v. 70-73; SD. 235; Rudr. Śrīg. 3. 20, 24. 48b; Rudr. Kāvyāl. 15. 7, 8; AP. 341. 15b; Hem. Kāvyān. 2, p. 78; Vāgbhaṭāl. 5. 27, 28; Vāgbh. Kāvyān. 5, p. 56; Rasatar. 7, p. 60; 5, p. 55; Candrāloka 6. 10; Pratāpar. 4. 53, p. 261; Alamkāraśekhara 20. 22, 23; Rasaratn. 94, 95; Sāhityasāra 4. 123. Cf. Regnaud, p. 311.

### THE PATHETIC SENTIMENT

87 (P. 81, 82; H. 75, 76).

isṭanāśād anīṣṭāpteh śokātmā karuṇo 'nu tam  
nihśvāsocchvāsaruditastambhapralapitādayah  
svāpāpasmāradainyādhimaraṇālasyasambhramāḥ  
viṣādajādatonmādacintādyā vyabhicāriṇāḥ.

'The Pathetic Sentiment (*karuṇa*), with [the Permanent State] Sorrow (*śoka*) as its essence, [results] from loss of something cherished and from attaining of something undesired. In consequence of it [there occur] heaving of sighs, drawing of sighs, weeping, paralysis, lamentation, and the like [as Consequents]; the Transitory States [occurring in connection with it] are Sleeping, Epilepsy, Depression, Sickness, Death, Indolence, Agitation, Despair, Stupor, Insanity, Anxiety, and so forth.'

Com. Ex.: Kumārasambhava 4. 3 (loss of something cherished); the imprisonment of Sāgarikā in the Ratnāvalī (attainment of something undesired).

NOTES. *anīṣṭāpteh* Hall p. 39; *anīṣṭāptau* H, V, P. I have adopted the variant given by Hall, in order to avoid the harsh contrast of ablative and locative in parallel expressions.—The word *svāpa* is used as a substitute for *nidrā* (see 4. 28); in this case there is no metrical reason for the change of term. The word *ādhi*, which really signifies 'anxiety, mental disturbance,' is here apparently a representative of the term *vyādhi*, 'Sickness' (see 4. 38). As in the preceding section, the regular term *āvega* is replaced by the synonymous designation *sambhrama*.

|| Bh. 6, prose and v. 62, 63; SD. 230, 231; Rudr. Śrīg. 3. 8, 10, 45; Rudr. Kāvyāl. 15. 3, 4; AP. 341. 11b, 12; Hem. Kāvyān. 2, p. 76; Vāgbhaṭāl. 5. 22; Vāgbh. Kāvyān. 5, p. 55; Rasatar. 7, p. 60; 5, p. 55; Candrā-

loka 6. 7; Pratāpar. 4. 53, p. 261; Alāṅkārāśekhara 20. 18; Rasagaṅg. p. 33; Rasaratn. 90; Sāhityasāra 4. 92, 93. Cf. Regnaud, p. 308.

### VARIOUS MATTERS OMITTED IN THIS WORK

88 (P. 83; H. 77).

prītibhaktyādayo bhāvā mṛgayāksādayo rasāḥ  
harṣotsāhādiṣu spaṣṭam antarbhāvān na kīrtitāḥ.

‘The States of Friendship (*prīti*), Devotion (*bhakti*), and the like, [as well as] the Sentiments of Hunting (*mṛgayā*), Gambling (*akṣa*), and the like, are not enumerated [in this work] because they are clearly included in Joy (*harṣa*), Energy (*utsāha*), and the rest.’

NOTES. Cf. SD. 241; Rudr. Kāvyāl. 15. 17-19; Sarasv. 5. 252 (ed. B. 5. 167); Rasatar. 6, p. 56; Rasagaṅg. p. 45-46; Rasaratn. 5, com.; Sāhityasāra 4. 134.

89 (P. 84; H. 78).

ṣaṭtrimśad bhūṣaṇādīni sāmādīny ekavimśatih  
lakṣmasaṇḍhyantarāṅgāni sālamkāreṣu teṣu ca.

‘The thirty-six [subdivisions] beginning with Ornament (*bhūṣaṇa*), and the twenty-one [subdivisions] beginning with Conciliation (*sāman*)—which are subdivisions [respectively] of the Characteristic Features (*lakṣman*=*lakṣaṇa*) and the Special Junc- tures (*saṇḍhyantara*)—are also [not separately enumerated be- cause they are included] in these [States of Joy, Energy, and the rest] and their embellishments (*alamkāra*).’

COM. Bh. 19. 53 b; Bh. 16. 1 a (= 17. 1 a, ed. Regnaud, *Annales du Musée Guimet*, vol. 1, Paris, 1880, p. 88).

NOTES. *lakṣyasaṇḍhyantarāṅgāni* H, V, P; *lakṣmasaṇḍhyantarākhyāni* Hall p. 39. I adopt Hall’s variant reading of the first word, as *lakṣya*° is probably merely a copyist’s error for *lakṣma*°, due to the similarity of y and m in the Nāgarī character. The word *lakṣman* is here equivalent to *lakṣaṇa*, which is the usual designation of the subdivisions referred to. — Cf. Lévi, p. 95, 104.

## CONCLUSION OF THE FOURTH BOOK

90 (P. 85; H. 79).

ramyam jugupsitam udaram athapi nicam  
 ugram prasadi gahanam vikrtam ca vastu  
 yad va "pya vastu kavibhavakabhavyamnam  
 tan nasti yan na rasabhavam upaiti loke.

'[Whether one take] a subject that is delightful or disgusting, exalted or lowly, cruel or kindly, obscure [as in the original story] or adapted [to be more intelligible], or whether one take a subject originated by the imagination of a poet, there is no [subject] that can not succeed in conveying Sentiment among mankind.'

NOTES. Meter: vasantatilaka.

## CONCLUSION OF THE ENTIRE WORK

91 (P. 86; H. 80).

Viṣṇoh sutenāpi Dhanamjayena  
 vidvanmanorāganibandhahetuh  
 āviṣkṛtam Muñjamahiśagoṣṭhī-  
 vaidagdhyabhājā Daśarūpam etat.

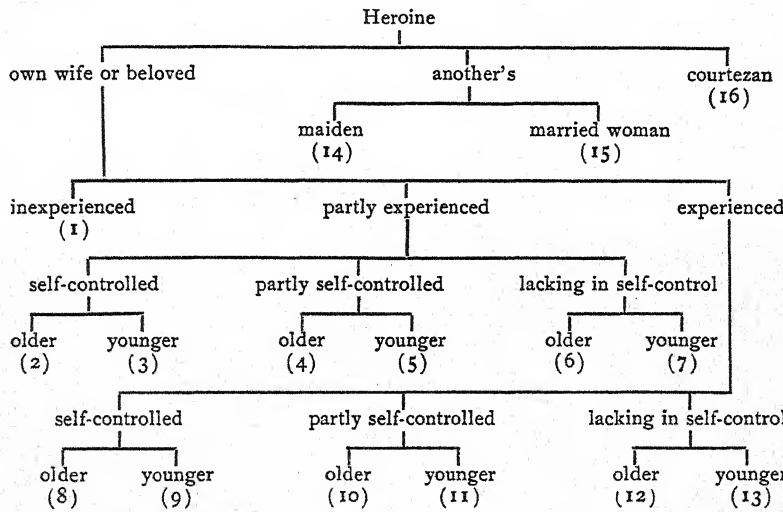
'This Daśarūpa, [which will be] the cause of [the preparation of] literary productions of interest to the discerning, was given to the world by Dhanamjaya, son of Viṣṇu, whose intelligence was derived from discourse with the sovereign lord Muñja.'

NOTES. °bhājā H, V, P; ° bhāvād Hall p. 39.— Meter: indravajrā.

## APPENDIX

### CLASSIFICATION OF THE SIXTEEN TYPES OF HEROINE

The following diagram shows Dhananjaya's classification of the types of Heroine, the numbers indicating the sixteen varieties. See DR. 2. 24-35.



## ADDENDA

3. 40, p. 93. The concluding words of this line would seem to prescribe merely that anything otherwise prohibited, such as the matters mentioned in this and the preceding section, could be represented on the stage if absolutely necessary to the development of the plot. According to the commentary, however, the 'inevitable' consists of religious duties: *āvaśyakam tu devapitṛkāryādyavaśyam eva kvacit kuryāt*. Dhanika's interpretation may be authoritative, but I am inclined to think that he is reading a technical meaning into a perfectly simple statement.

4. 24, p. 116. Dr. Charles J. Ogden suggests, in view of the phrase *svasthyābhyaśasamutthā . . . smṛir* at Bh. 7. 54, that Dhanamjaya may have written *°arthābhyaśinyām*. In that case the rendering would be: 'Recollection [is to be understood] in the sense of dwelling on a thing.' — I have no authority for my rendering of *bhāśinī* as 'mental impression,' but this signification seems quite natural, as the root *bhāś*, 'to shine,' has also the figurative meaning 'to imagine, conceive of.'

4. 60, p. 133. Through the kindness of Dr. Franklin Edgerton, of Johns Hopkins University, I am able to add still another passage enumerating the traditional 'ten stages' of unrequited love. It occurs in a MS. of the Vikramacarita, in the Ninth Story, directly after the passage (ending *prāpnoti sma*) quoted by Weber, *Indische Studien*, 15. 338, n. 4. Although evidently originally a gloss, it is imbedded in the text in this MS. The passage reads:

nayanapṛīṭih prathamāñ cittāṅgah tato 'tha samkalpah  
nidrāchedas tanutā viśayanivṛttis trapānāśas tan mādo 'pi ca  
mūrchā mṛytir etāḥ smaradasādaśaiva syuḥ.

(MS. I: 317 of the Wiener Universitäts-Bibliothek; composite MS. in Sārada characters; the Vikr. text occupies fol. 248-373; this passage is on fol. 319 b, or fol. 71 b of the Vikr. selection, whose pages are also numbered separately.)

4. 83, p. 144. As it stands in the printed texts, the first half of the second āryā stanza is defective, lacking one syllabic instant. At SD. 228, where these lines are quoted, Dviveda and Parab attempt to remedy this defect by inserting *ca* before *bhavaty* (ed. Bombay, 1902, 3. 219, p. 176). This will not do, however, for according to Piṅgala (4. 14) the sixth foot must be either  $\cup - \cup$  or  $\cup \cup \cup \cup$ , whereas the addition of *ca* would give  $\cup \cup -$ . (Cf. Weber, *Indische Studien*, 8. 291.) At the suggestion of Dr. Louis H. Gray (letter of July 12, 1912) I have adopted the correction *atihasitam*. The form *ati-* exists as a parallel to *ati-* in *atiśāra*, *atiśeka*, *atiśāda*, *atiśāra*. This prefix is probably a loc. sg. of *\*atī-*; on the variation between *ī* and *ī* in the loc. sg. see Lanman, 'Noun-inflection in the Veda,' JAOS. 10 (1880), p. 426, and Wackernagel, *Altindische Grammatik*, 2. I. 132 (Göttingen, 1905).

## INDEX OF SANSKRIT TECHNICAL TERMS

The numbers refer to pages. The most important references — those to definitions of dramaturgic terms or to other important mentions of them — are printed in heavy-faced type. The English equivalents adopted in this volume for the native technical terms are distinguished by the use of initial capital letters.

### A

*akṣa*, Gambling, 147  
*āṅka*, Act, 36, 90, 91, 93-94  
*āṅka* = *utsṛṣṭikāṅka*, 4, 104  
*āṅkamukha* = *āṅkāśya*, 34, 35  
*āṅkāvata*, Continuation-scene, 34, 36  
*āṅkāśya*, Anticipatory Scene, 34, 35  
*ājjukā*, form of address, 77  
*ātihasita*, Convulsive Laughter, 144  
*adbhuta*, Marvelous Sentiment, 74, 92, 128, 145  
*adharma*, *adhamā*, 58, 67, 75  
*adhibala*, Outvying, 84, 86  
*adhibala*, Outwitting, 20, 22, 23  
*adhirā*, heroine lacking in self-control, 50, 51  
*anukūla*, 'faithful' hero, 44  
*anubhāva*, Consequent, 59, 92, 106, 107, 108, 129  
*anumā(na)*, Deduction, 20, 22  
*anusamdhī*, Sub-juncture, 90  
*anyadiyā*, *anyastri* = *anyā* (q. v.)  
*anyā*, [a woman who is] another's, as heroine, 48, 52  
*apavāda*, Censure, 25  
*apavārita*, Confidence, 37-38  
*apasmāra*, Epilepsy, 110, 118-119, 146  
*apahasita*, Uproarious Laughter, 144  
*abhibala* (SD.), misprint for *adhibala*, 22  
*abhilāṣa*, Longing, 132, 133, 134  
*abhilāṣa*, variety of *viśrālambha*, 135

*abhisamdhitā* = *kalahāntaritā*, 56, 139  
*abhisārikā*, type of heroine, 57  
*abhūtāharana*, Mis-statement, 20  
*amarṣa*, Indignation, 110, 115, 142  
*ambā*, form of address, 77  
*ayoga*, Privation, 131, 132-134, 139  
*arthaprakṛti*, Element of the Plot, 9, 11  
*arthavṛtti*, Style of Procedure, 67, 73, 74  
*arthopakṣepaka*, Intermediate Scene, 33, 36  
*alasatā* = *ālasya*, 110, 120, 131, 144, 146  
*avapāta(na)*, Tumultuous Disturbance, 72, 73  
*avamarṣa*, Pause, 11, 24, 101, 102  
*avalagīta*, Continuance, 82, 84, 85  
*avasthā*, Stage of the Action, 9, 11  
*avasyandita*, Re-interpretation, 84, 87  
*avahitthā*, Dissimulation, 110, 121  
*āśru*, Weeping, 108  
*asatpralāpa*, Incoherent Chatter, 84, 87  
*asūyā*, Envy, 110, 115, 142

### Ā

*ākāśabhāṣita*, Conversation with Imaginary Persons, 38, 98  
*ākṣiptā*, *ākṣepa*, Revelation, 20, 23-24  
*ādhyā* = *pragalbhā*, 49, 50, 51, 97  
*ātmagata* = *svagata*, 37  
*ādāna*, Summary, 25, 28

*ādhikārika*, Principal Subject, 6, 89  
*ānanda*, Bliss, 29, 30  
*ābhāṣāṇa* = *bhāṣāṇa*, 29, 31  
*āmukha*, Introduction, 81, 82, 88, 102  
*āyuṣmāṇi*, form of address, 76  
*ārabhaṭi*, Horrific Style, 71, 72  
*ārambha*, Beginning, 9, 10, 12  
*ārya*, form of address, 76  
*ālambana-vibhāva*, Fundamental Determinant, 107  
*ālasya*, Indolence, 110, 120, 131, 144, 146  
*āvega*, Agitation, 110, 120, 142, 145, 146  
*āveśa* (A.P.) = *āvega* (q. v.)  
*āśinapāṭhya*, form of *lāsyā*, 99

## I

*īrṣyā*, jealousy, 135, 136, 139  
*īrṣyā*, variety of *vipralambha*, 135  
*īrṣyā* = *asūyā*, 110, 115, 142  
*īhāṇyā*, form of drama, 4, 104-105

## U

*uktapratyukta*, form of *lāsyā*, 99  
*ugraīā*, Cruelty, 110, 114, 131, 142  
*utkāṇṭhitā* = *virahotkāṇṭhitā*, 55, 139  
*utkā* = *virahotkāṇṭhitā*, 55, 139  
*uttamā*, 58  
*uttamottamaka*, form of *lāsyā*, 99  
*utthāpaka*, Challenge, 70, 71  
*utsāha*, Energy, 124, 141  
*utsuka* = *autsukya*, 110, 123, 134  
*utsṛṣṭikāṇka*, form of drama, 4, 104  
*udātta*, 'exalted' hero, 40, 41, 42, 89, 102  
*udāharaṇa*, *udāhṛti*, Exaggeration, 20, 21  
*udāghātya* (ka), Abrupt Dialogue, 82, 84  
*uddīpana-vibhāva*, Excitant Determinant, 107  
*uddhātta*, 'vehement' hero, 40, 42, 45, 101, 105  
*ubheda*, Disclosure, 12, 14

*udvega*, Dismay, 20, 23  
*udvega*, Distress, 132  
*unmāda*, Insanity, 110, 122, 132, 146  
*upakṣipta* = *ākṣepa*, 20, 23-24  
*upakṣepa*, Suggestion, 12  
*upagūhana*, Unforeseen Circumstance, 29, 31  
*upanyāsa*, Intimation 16, 19  
*upasāṇhāra* = *kāvyaśāṇhāra*, 29, 32  
*upasāṇhṛti* = *nirvahāṇa*, 11, 28, 92, 98  
*upasthita* (Bh.), error for *upakṣipta*, 24  
*upahasita*, Laughter, 144  
*upekṣā*, Indifference, 137

## AU

*augrya* = *ugratā*, 110, 114, 131, 142  
*autsukya*, Impatience, 110, 123, 134  
*audārya*, Dignity, 59, 62  
*audārya*, Magnanimity, 46, 48

## K

*kathodghāṭa*, Opening of the Story, 82, 83  
*kaniṣṭhā*, younger heroine, 52  
*karana*, Activity, 12, 15  
*karuṇa*, Pathetic Sentiment, 74, 104, 128, 146  
*karuṇa*, variety of *vipralambha*, 135, 139  
*kalahāntaritā*, type of heroine, 56, 139  
*kānti*, Loveliness, 59, 61  
*kārya*, Dénouement, 8, 9, 31  
*kāvyaśāṇhāra*, Termination, 29, 32  
*kilakiñcita*, Hysterical Mood, 59, 63  
*kuṭṭamita*, Pretended Anger, 59, 64  
*kutūhala* (Pratāpar.), quality of the heroine, 59  
*kupitā* = *kalahāntaritā*, 56, 139  
*kulastri* (Bh.), type of heroine, 48  
*kṛti*, Confirmation, 29, 31  
*kaisiki*, Gay Style, 67, 68, 98, 102, 103  
*krama*, Progress, 20, 21-22

*krodha*, Anger, 124, 142  
*kṣipti* = *ākṣepa*, 20, 23-24  
*kṣipra* (Bh.), error for *ākṣipta*, 24

## KH

*khaṇḍitā*, type of heroine, 55, 139  
*kheda* (SD.), Lassitude, 26

## G

*gaṇikā*, courtezan, 48, 53, 75, 77, 95  
*gaṇḍa*, Abrupt Remark, 84, 87  
*garbha*, Development, 11, 20, 24, 101  
*garva*, Arrogance, 110, 115, 141  
*gāmbhīrya*, Poise, 46, 47  
*guṇakathā*, Enumeration of Merits, 132  
*geyapada*, form of *lāsya*, 99  
*grathana*, Hint, 29, 30  
*glāni*, Weakness, 110, 111, 134, 144

## GH

*ghaṭikā*, period of time, 102

## C

*cakita* (Pratāpar.), quality of the heroine, 59  
*capala(tā)* = *cāpala*, 110, 123, 142  
*calana* (Pratāpar.) = *chalana*, 25, 27  
*cāpala*, Inconstancy, 110, 123, 142  
*cintana, cintā*, Anxiety, 110, 114, 132, 134, 146  
*cūlikā*, Intimation-scene, 34, 35  
*cetī*, servant, 77

## CH

*chala*, Deception, 84, 86  
*chalana*, Humiliation, 25, 27  
*chādana* (SD.) = *chalana* (q. v.)

## J

*jaḍatā*, Stupor, 110, 113, 132, 144, 146  
*janāntika*, *janāntika*, Personal Address, 37  
*javanikā* = *yavanikā*, 35

*jāḍya* = *jaḍatā* (q. v.)  
*jugupsā*, Disgust, 124, 131, 141  
*jyeṣṭha* (= *uttama*), 67  
*jyeṣṭhā*, older heroine, 52

## D

*dīma*, form of drama, 4, 100-101

## T

*tarka*, Deliberation, 110, 121  
*tāṇḍava*, wild dance, 2, 5  
*tāṭa*, form of address, 76  
*tāpana* (SD.), Torment, 17  
*tejas*, Sense of Honor, 46, 47  
*toṭaka*, Quarrel, 20, 23  
*trāṣa*, Fright, 110, 114, 145  
*trigata*, Triple Explanation, 84, 85  
*trigūḍha*, form of *lāsya*, 99  
*trīpatākā*, gesture with the hand, 37  
*trivarga*, three objects of existence, 8, 95  
*troṭaka* = *toṭaka*, 20, 23

## D

*dakṣiṇa*, 'clever' hero, 42, 43, 44  
*dāna*, Gift-giving, 137  
*divyā* (Bh.), type of heroine, 48  
*dīpti*, Radiance, 59, 61  
*deva*, form of address, 77  
*deśin*, 'popular style', 5  
*dainya*, Depression, 110, 113, 145, 146  
*dyuti*, Rebuke, 25, 26  
*dyuti* = *narmadyuti*, 16, 17  
*drava*, Contempt, 25, 26  
*dvigūḍha*, form of *lāsya*, 99

## DH

*dhīra*, self-controlled hero, 41  
*dhīralalita*, 'light-hearted' hero, 40, 41, 66, 96  
*dhīrasānta*, 'calm' hero, 40, 41, 42, 95  
*dhīrā*, self-controlled heroine, 50, 51

*dhīrādhīrā* (= *madhyā*), partly self-controlled heroine, 50, 51  
*dhīrodātta*, 'exalted' hero, 40, 41, 42, 89, 102  
*dhīroddhata*, 'vehement' hero, 40, 42, 45, 101, 105  
*dhṛti*, Contentment, 110, 112, 141, 145  
*dhṛṣṭa*, 'shameless' hero, 42, 43, 44  
*dhairyā*, Self-control, 59, 62  
*dhairyā*, error for *sthairyā*, 46

## N

*naṭa* (= *nartaka*), actor, 79, 127  
*naṭī*, actress, 76, 82  
*nati*, Humility, 137  
*nartaka* (= *naṭa*), actor, 79, 127  
*narmagarbha*, Development of Affection, 68, 69  
*narmadyuti*, Amusement, 16, 17  
*narmā*, Joke, 16, 17  
*narmā*, Pleasantry, 68  
*narmaspuñja*, °*sphañja*, °*sphija*, °*sphiñja*, variants of *narmasphūrja*  
*narmasphūrja*, Outburst of Affection, 68, 69  
*narmasphoṭa*, Disclosure of Affection, 68, 69  
*nāṭaka*, typical form of drama, 4, 79, 94  
*nāṭikā*, form of drama, 95-98  
*nāṭya*, Drama, 3  
*nāndī*, benediction, 80  
*nāyaka*, Hero, 40-44, 89, 94-95, 96, 97, 100, 101, 102, 104, 105, 127  
*nāyikā*, Heroine, 48-58, 127, 149  
*nālikā*, Enigma, 84, 87  
*nālikā*, period of time, 102, 103  
*nidrā*, Sleeping, 110, 117, 144, 146  
*nidhana* (Rasatar.) = *marana*, 110, 116, 131, 132, 146  
*niyatāpti*, Certainty of Success, 9, 10  
*nirodha* (*na*), Frustration, 16, 18  
*nirñaya*, Narration, 29, 30  
*nirvahana*, Conclusion, 11, 28, 92, 98

*nirveda*, Discouragement, 110, 129, 134  
*nirveda* = *śama*, 124, 125  
*nṛta*, Dancing, 5  
*nṛtya*, Pantomime, 5  
*nṛpapatnī* (Bh.), type of heroine, 48  
*netr* = *nāyaka* (q. v.)

## P

*patākā*, Episode, 7, 9, 20, 44, 90  
*patākāsthānaka*, Episode-indication, 7, 94  
*paraklyā* = *anyā*, 48, 52  
*parikara*, *parikriyā*, Enlargement, 12, 13  
*parināya*, Establishment, 12, 13  
*paripārśvika* (SD.) = *mārṣa*, 76, 82  
*paribhāva* (*nā*), Surprise, 12, 14  
*paribhāṣā*, *paribhāṣā*, Conversation, 29, 30  
*parivartaka*, Change of Action, 70, 71  
*parisarpa*, Pursuit, 16  
*paryupāsana*, *paryupāsti*, Courtesy, 16, 18  
*pātra*, character, 80  
*pīṭhamarda*, Attendant, 44  
*puṣpa*, Gallantry, 16, 18  
*puṣpaganḍikā*, form of *lāsyā*, 99  
*pūrvabhāva*, Anticipation, 29, 31  
*pūrvvaraṅga*, Preliminaries, 79, 85, 86  
*pūrvavākya* (SD.), 32  
*pūrvānūrāga*, variety of *vipralambha*, 135  
*prakarāṇa*, form of drama, 4, 94-95, 96  
*prakarāṇikā*, 96  
*prakarāṇikā*, Episodical Incident, 7, 9, 90  
*prakāśa*, Aloud, 37  
*pragāṇa* (*na*) (Bh.) = *pragamana*, 16, 18  
*pragamana*, *pragayana*, Response, 16, 18  
*pragalbhātā*, Courage, 59, 62

*pragalbhā*, 'experienced' heroine, 49, 50, 51, 97  
*pracchedaka*, form of *läsyā*, 99  
*pranaya*, fondness, 135, 139  
*pratināyaka*, Opponent of the Hero, 45, 105  
*pratināyikā* (Hem. Kāvyān.), 45  
*pratinukha*, Progression, 11, 15  
*pratiṣeda* (SD.), Obstruction, 28  
*prathamakalpa*, 38  
*prapañca*, Compliment, 84, 85  
*prabodha* = *vibodha*, 110, 118  
*prayatna*, Effort, 9, 10, 15  
*prayogatīśaya*, Particular Presentation, 82, 83-84  
*prarocanā*, Foresight, 25, 27  
*prarocana*, Laudation, 81  
*pralaya*, Fainting, 108  
*pralāpa*, Raving, 132  
*pravatsyatpatikā*, type of heroine, 57  
*pravartaka* = *pravrittaka*, 82, 83  
*pravāsa*, Absence, 135, 138, 139  
*pravṛttaka*, Entrance of a Character, 82, 83  
*praveśa(ka)*, Introductory Scene, 34, 94, 103  
*praśasti*, Benediction, 24, 29, 32  
*prasaṅga*, Reverence, 25, 26  
*prasāda*, Graciousness, 29, 30  
*prastāvanā* (= *āmukha*), Induction, 81, 82, 88, 102  
*prahasana*, Farce, 4, 53, 54, 81, 82, 99-100  
*prāgalbhyā* = *pragalbhātā*, 59, 62  
*prāpti*, Success, 12, 13  
*prāptisambhava*, *prāptyāśā*, Prospect of Success, 9, 10, 20  
*prārthanā* (Bh., SD.), Invitation, 24  
*prāsaṅgika*, Incidental Subject, 6, 7  
*priti*, Friendship, 147  
*prośitanātha*, °*priyā*, °*preyasi*, °*bhartrikā*, type of heroine, 57, 139  
*prosyatpatikā*, type of heroine, 57  
*praudhā* = *pragalbhā*, 49, 50, 51, 97

## PH

*phalayoga*, *phalāgama*, Attainment of the Result, 9, 10

## B

*bindu*, Expansion, 8, 9, 15, 91, 94, 103  
*bibboka*, Affected Indifference, 59, 64  
*bija*, Germ, 8, 9, 12, 13, 14, 15, 20, 24, 28, 80, 94  
*bibhatsa*, Odious Sentiment, 74, 128, 141-142

## BH

*bhakti*, Devotion, 147  
*bhagavant*, form of address, 76  
*bhāṭṭa*, form of address, 77  
*bhaya*, Fear, 124, 145  
*bhayānaka*, Terrible Sentiment, 74, 128, 145  
*bhayotkṛṣa*, used for *bhayānaka*, 128  
*bhavati*, form of address, 77  
*bhāṇa*, Monologue, 4, 38, 98, 103, 104  
*bhāratī*, Eloquent Style, 73, 80, 81, 98  
*bhāva*, Feeling, 59, 60  
*bhāva*, State, 108  
*bhāva*, form of address, 76  
*bhāṣāṇa*, *bhāṣā*, Expression of Satisfaction, 29, 31  
*bhūṣāṇa*, Ornament, 147  
*bheda*, Dissension, 137  
*bheda*, Incitement, 12, 15

## M

*mati*, Assurance, 110, 119, 141  
*mada*, Intoxication, 110, 117, 142  
*madhya*, *madhyamā*, 58, 67  
*madhyā*, 'partly experienced' heroine, 49, 50, 51  
*madhyā*, 'partly self-controlled' heroine, 50, 51  
*mantrin*, minister, 65, 66

*maraṇa*, Death, 110, 116, 131, 132, 146  
*māhānāṭaka*, form of drama, 94  
*mādhurya*, Equanimity, 45, 46, 47  
*mādhurya*, Sweetness, 59, 61  
*māna*, Resentment, 135-137  
*māriṣa* (SD.) = *mārṣa*, 76, 82  
*mārga*, 'high style,' 5  
*mārga*, Indication, 20, 21  
*mārṣa*, title of the stage-manager's  
 assistant, 76, 82  
*mukha*, Opening, 11, 12, 28, 80, 98  
*mugdhā*, 'inexperienced' heroine, 49, 97  
*mṛgayā*, Hunting, 147  
*mṛdava*, Mildness, 84, 88  
*mottāyita*, Silent Expression of Affection, 59, 64  
*moha*, Distraction, 110, 119, 145

## Y

*yatna* = *prayatna*, 9, 10, 15  
*yavānikā*, curtain, 35  
*yukti*, Resolve, 12, 13

## R

*raṅga*, audience, 80  
*rati*, Love, 124, 130  
*rasa*, Sentiment, 4, 91, 92, 96, 98, 100, 101, 102, 103, 104, 106, 126, 127, 128, 129, 148  
*rasāntara*, Diversion, 137  
*rasika*, spectator, 106, 126, 127  
*rīpu*, used for *pratindiyaka*, 45  
*rūpa*, Show, 3  
*rūpa*, Supposition, 20, 21  
*rūpaka*, Representation, 4  
*romāṇca*, Horripilation, 108, 129  
*raudra*, Furious Sentiment, 74, 101, 128, 142

## L

*lakṣman* (= *lakṣaṇa*), Characteristic Feature, 147  
*lalita*, 'light-hearted' hero, 40, 41, 66, 96

*lalita*, Lightheartedness, 46, 48  
*lalita*, Lolling, 59, 65  
*lāṣya*, Gentle Dance, 2, 5, 98, 99  
*līlā*, Sportiveness, 59, 62, 140

## V

*vajra*, Thunderbolt, 16, 19  
*vatsa*, form of address, 76  
*varnasamāhāra*, Combination of the Castes, 16, 19  
*vastu*, Subject-matter, 6, 7, 33, 36, 80, 88, 92, 96, 98, 100, 101, 102  
*vastūthāna*, *vastūthāpana*, Production of a Matter, 72  
*vākkelī*, Repartee, 84, 86  
*vāsakasajjā*, °*sajjikā*, °*sajjītā*, type of heroine, 55  
*vikṛta* = *vihṛta*, 59, 65  
*vicalana*, Boastfulness, 25, 28  
*vicchitti*, Tastefulness, 59, 63  
*viṭa*, Parasite, 45, 98  
*vitarka* = *tarka*, 110, 121  
*vidūṣaka*, Jester, 45, 77, 82  
*vidrava*, Tumult, 25  
*vidrava* = *sambhrama*, 23, 25  
*vidhāna*, Conflict of Feelings, 12, 14  
*vidhūta*, *vidhūta*, *vidhṛta*, Unre- quitedness, 16, 17  
*viprayoga*, Separation, 131, 135-139  
*vipralabdha*, type of heroine, 56, 139  
*vipralambha*, form of *śrṅgāra*, 131, 135  
*vibodha*, Awakening, 110, 118  
*vibodha*, Vigilance, 29  
*vibhāva*, Determinant, 92, 106-107, 129, 130  
*vibhrama*, Confusion, 59, 63  
*vimarṣa*, *vimarṣa* = *avamarṣa*, 11, 24, 101, 102  
*virahotkāṇṭhitā*, type of heroine, 55, 139  
*virodha* (Pratāpar.) = *vibodha*, 29  
*virodha* (Bh.), 27  
*virodha* (SD., Pratāpar.), 18  
*virodhana*, Opposition, 25, 27  
*vilāsa*, Amorousness, 16

*vilāsa*, Delight, 59, 63  
*vilāsa*, Vivacity, 45, 46  
*vilobhana*, Allurement, 12, 13  
*vivvoka* (SD.) = *bibboka*, 59, 64  
*viśāda*, Despair, 110, 122, 146  
*viśkambha*(*ka*), Explanatory Scene, 34, 90, 91  
*vismaya*, Astonishment, 124, 145  
*vihasita*, Laughing, 144  
*vihṛta*, Bashfulness, 59, 65  
*vīthī*, form of drama, etc., 4, 81, 82, 84, 100, 103  
*vīthyāgāni*, subdivisions of the *vīthī*, 82, 84-88  
*vīra*, Heroic Sentiment, 74, 92, 98, 102, 128, 141  
*vṛtti*, Style (of Procedure), 67, 73, 74, 100, 102  
*vepathu*, Trembling, 108  
*vairavnya*, Change of Color, 108  
*vaisvarya*, Change of Voice, 108 (cf. *vikṛta-svara*, 145)  
*vyabhicarin*, Transitory State, 92, 106, 109, 110, 125, 129, 131  
*vyavasāya*, Assertion, 25, 27  
*vyādhi*, Sickness, 110, 122, 142, 146  
*vyāyoga*, Military Spectacle, 4, 101  
*vyāhāra*, Humorous Speech, 84, 88  
*vyāhāra* (Bh.), 26  
*vriḍā*, Shame, 110, 118

## S

*śakti*, Placation, 25, 26  
*śaṅkā*, Apprehension, 110, 111, 142  
*śaṭha*, 'deceitful' hero, 42, 43, 44  
*śama*, Alleviation, 16, 17  
*śama*, Tranquillity, 124, 129  
*śamaprakarṣa*, used for *śāntarasa*, 120  
*śānta*, 'calm' hero, 40, 41, 42, 95  
*śānta*(*rasa*), Quietistic Sentiment, 129  
*śringāra*, Erotic Sentiment, 74, 92, 96, 98, 103, 128, 130-140  
*śoka*, Sorrow, 124, 139, 146  
*śobhā*, Beauty, 59, 61

*śobhā*, Beauty of Character, 45, 46  
*śrama*, Weariness, 110, 112, 144

## S

*samyoga* = *sambhoga*, 131, 140  
*samlāpaka*, Discourse, 70  
*saṃghātya* (SD.) = *saṃghātya*, 70, 71  
*saṃkṣipti*(*kā*), Compression, 72  
*saṃgraha*, Propitiation, 20, 22  
*saṃghātaka*, *saṃghātya*(*ka*), Breach of Alliance, 70, 71  
*saṃcārin*, used for *vyabhicārin*, 129  
*saṃjvara*, Fever, 132  
*sattvabhāva*, Involuntary State, 78, 106, 108, 131  
*saṃdhi*, Junction, 29  
*saṃdhi*, Juncture, 11, 90, 98, 101, 102, 105  
*saṃdhyanṭara*, Special Juncture, 147  
*saṃmaya*, Deliverance, 29, 31  
*saṃavakāra*, form of drama, 4, 102-103  
*saṃādhāna*, Settling, 12, 14  
*saṃphēṭa*, Altercation, 25  
*saṃphēṭa*, Conflict, 72  
*sambhoga*, Union, 131, 140  
*sambhrama*, Consternation, 20, 23  
*sāttvati*, Grandiose Style, 70  
*sāttvika* (*bhāva*), Involuntary State, 78, 106, 108, 131  
*sādhāraṇa*, courtezan, as heroine, 48, 53  
*sāman*, Conciliation, 136, 137, 147  
*sugṛhītābhidha*, form of address, 76  
*supta*, *supti*, *suṣupta*, Dreaming, 110, 117  
*sūtradhāra*, Stage-manager, 76, 79, 82, 83, 84, 88  
*sūrabhṛt*, used for *sūtradhāra*, 76, 88  
*sūtrin*, used for *sūtradhāra*, 76, 83  
*saindhava*, form of *lāsya*, 99  
*stambha*, Paralysis, 108, 120  
*sthāpaka*, Introducer, 79, 80

*sthāyin*, Permanent State, 92, 106, 109, 124-127, 129, 131  
*sthitapāthyā*, form of *lāsyā*, 99  
*sthairyā*, Firmness, 46, 47  
*smaya* = *vismaya*, 124, 145  
*smita*, Gentle Smile, 144  
*smṛti*, Recollection, 110, 116, 132, 142  
*svakīyā* = *svā*, 48, 49, 95  
*svagata*, Aside, 37  
*svapna* = *supta*, 110, 117  
*svā*, [the hero's] own wife, as heroine, 48, 49, 95  
*svāda*, Charm, 128  
*svādhinapatikā*, °*bhartṛkā*, type of heroine, 54  
*svāmin*, form of address, 77  
*svīyā* = *svā*, 48, 49, 95  
*sveda*, Sweating, 108

H

*hañje*, form of address, 77  
*harṣa*, Joy, 110, 113, 141, 145  
*halā*, form of address, 77  
*hasita*, Smile, 144  
*hasita* (Pratāpar.), quality of the heroine, 59  
*hāva*, Emotion, 59, 60  
*hāsa*, Mirth, 124, 143  
*hāsyā*, Comic Sentiment, 74, 100, 128, 143-144 (cf. 68)  
*hēla*, Passion, 59, 60

## GENERAL INDEX

The numbers refer to pages. The most important references—those to definitions of dramaturgic terms or to other important mentions of them—are printed in heavy-faced type. The English equivalents adopted in this volume for the native technical terms have all been included in this index. They are printed with initial capital letters and are followed by the corresponding Sanskrit words.

A

Abhinavagupta, interpretation of *varṇasamḥāra* by, 19

Abrupt Dialogue, *udghātyaka*, 82, 84

Abrupt Remark, *gandha*, 84, 87

Absence, *pravāsa*, 135, 138, 139

Act, *aṅka*, 35, 36, 90, 91, 93-94

Activity, *karāṇa*, 12, 15

actor, *naṭa*, *nartaka*, 79, 127

actress, *naṭī*, 76, 82

acts, number of, in the various kinds of drama, 94, 96, 98, 101, 102, 105

adaptation of a plot, 89

address, prescribed modes of, 76, 77

adverb, as member of locative absolute phrase, 139

adverbs, numeral, adjectival use of, 332

Affected Indifference, *bibboka*, 59, 64

Agitation, *āvega*, 110, 120, 142, 145, 146

Alleviation, *śama*, 16, 17

Allurement, *vilobhana*, 12, 13

Aloud, *prakāśa*, 37

Altercation, *sampheṭa*, 25

Amaruśataka, quoted in DR. com., 336

Amitagati, Jain author, a contemporary of Dhanamjaya, xxvi

Amoghavarṣa, epithet of King Muñja, xxi

Amorousness, *vilāsa*, 16

Amusement, (*narma*)*dyuti*, 16, 17

Anargharāghava, quoted in DR. com., 336

Anger, *krodha*, 124, 142

anger, manifestations of, on the part of heroines, 49, 50, 51

Anticipation, *pūrvabhāva*, 29, 31

Anticipatory Scene, *aṅkāsyā*, 34, 35

Anxiety, *cintā*, 110, 114, 132, 134, 146

Apprehension, *śāṅkā*, 110, 111, 142

Arjuna, as a character, 127

Arjunavarmaṇ, Paramāra ruler and author, quotes a stanza by Muñja, xxiii

Arrogance, *garva*, 110, 115, 141

asam̄gati, rhetorical fault, 87

Aside, *svagata*, 37

Assertion, *vyavasāya*, 25, 27

Assurance, *mati*, 110, 119, 141

Astonishment, *vismaya*, 124, 145

astrology, indications of prevalent belief in, 118, 122

Attainment of the Result, *phala-yoga*, 9, 10

Attendant, *pīṭhamarda*, 44

audience, *raṅga*, 80  
Awakening, *vibodha*, 110, 118

## B

Balirāja, Cāhamāna chief, defeated Muñja, xxii, n. 4  
Ballāla, see Bhojaprabandha  
Bāṇa Bhatta, the Mahāśvetāvaraṇa-nāvāsara of, mentioned in DR. com., xxxvii  
Bashfulness, *vihṛta*, 59, 65  
Beauty, *śobhā*, 59, 61  
Beauty of Character, *śobhā*, 45, 46  
Beginning, *ārambha*, 9, 10, 12  
Benediction, *praśasti*, 24, 29, 32  
benediction (*nāndī*), 80  
Bharata, 1, 2, 78  
Bhāratīyanātyāśāstra, relation of DR. to the, xxvii, xxviii  
quoted in DR. com., xxxvii  
four books of the, published by Hall, xl  
inaccuracy of Hall's text of the, xl, 24, 104  
Bhartṛhari, a stanza by Muñja included in the Centuries of. xxiii  
the Centuries of, quoted in DR. com., xxxvi  
a treatise by, quoted in DR. com. xxxvii  
Bhojadeva, reputed author of Sarasv., xxiii, n. 2  
Bhojaprabandha, legendary account of Muñja in the, xxii, n. 4  
verses attributed to Muñja in the, xxiii, n. 3  
inclusion of an older stanza in the, xliv, 113  
Bliss, *ānanda*, 29, 30  
Boastfulness, *vicalana*, 25, 28  
Böhtlingk, Otto, marginal annotations of, in his copy of DR., xliv  
Brahma, as creator of dramatic science, 2

Breach of Alliance, *saṅghātya*, 70, 71

Bṛhatkathā, mentioned in DR. com., xxxvi, 39, 124  
mentioned in DR., 38  
Bṛhatkathāmañjari, lines from the, interpolated in DR. com., xxxiii, 39

## C

*ca*, peculiar position of the word, 74  
'calm' hero, *śānta*, 40, 41, 42, 95  
Censure, *apavāda*, 25  
Certainty of Success, *niyatāpti*, 9, 10  
Chalitarāma, drama, quoted in DR. com., xxxvii  
Challenge, *utthāpaka*, 70, 71  
Change of Action, *paricartaka*, 70, 71  
Change of Color, *vaivaryya*, 108  
Change of Voice, *vaisvaryya*, 108  
character, *pātra*, 80  
Characteristic Feature, *lakṣman*, 147  
Charm, *svāda*, 128  
'clever' hero, *dakṣiṇa*, 42, 43, 44  
Combination of the Castes, *varṇa-samhāra*, 16, 19  
Comic Sentiment, *hāsya*, 74, 100, 128, 143-144 (cf. 68)  
Compliment, *prapañca*, 84, 85  
Compression, *saṅkṣipti*, 72  
Conciliation, *sāman*, 136, 137, 147  
Conclusion, *nirvahāṇa*, 11, 28, 92, 98  
Confidence, *apavārita*, 37-38  
Confirmation, *kṛti*, 29, 31  
Conflict, *sampheṭa*, 72  
Conflict of Feelings, *vidhāna*, 12, 14  
Confusion, *vibhrama*, 59, 63  
Consequent, *anubhāva*, 59, 92, 106, 107, 108, 129  
Consternation, *sambhrama*, 20, 23

contemporaries of Dhanamjaya, xxiv-xxvi  
 Contempt, *drava*, 25, 26  
 Contentment, *dhṛti*, 110, 112, 141, 145  
 Continuance, *avalagita*, 82, 84, 85  
 Continuation-scene, *āṅkāvatāra*, 34, 36  
 conventional gesture (*tripatākā*), 37  
 Conversation, *paribhāṣaya*, 29, 30  
 Conversation with Imaginary Persons, *ākāśabhāṣita*, 38, 98  
 Convulsive Laughter, *atihasita*, 144  
 copulative compounds, words arbitrarily grouped in, xxx  
 costumes, to be characteristic of a special region, 74  
 Courage, *pragalbhātā*, 59, 62  
 Courtesy, *paryupāsana*, 16, 18  
 courtezan, *gāṇikā* (*vesyā*), 48, 53, 75, 77, 95  
 Cruelty, *ugratā*, 110, 114, 131, 142  
 curse, separation of lovers by a, 138  
 curtain, speaking from behind a, 35

D

Dancing, *nr̥ita*, 5  
 Daśarūpa, name of the, xxi, n. 1  
 date of the, xxi  
 relation of the, to Bh., xxvii, xxviii  
 quotations from the, in *Pratāpar..* xxviii  
 SD. largely dependent on the, xxviii  
 style of the, xxviii-xxix  
 commentaries on the, xxxii, n. 2  
 defends the 'ten stages' of unrequited love, 134  
 (See also the table of contents.)  
 Daśarūpāvaloka, authorship and date of the, xxxii-xxxiv  
 character and value of the, xxxv

quotations in the, xxxv-xxxix, xliii-xliv  
 Death, *maraṇa*, 110, 116, 131, 132, 146  
 death, usually not to be represented, 93, 105  
 Erotic Sentiment not possible in case of actual, 139  
 'deceitful' hero, *śatā*, 42, 43, 44  
 Deception, *chala*, 84, 86  
 Deduction, *anumāna*, 20, 22  
 Deliberation, *tarka*, 110, 121  
 Delight, *vilāsa*, 59, 63  
 Deliverance, *samaya*, 29, 31  
 Dénouement, *kārya*, 8, 9, 31  
 Depression, *dainya*, 110, 113, 145, 146  
 Despair, *viśāda*, 110, 122, 146  
 Determinant, *vibhāva*, 92, 106-107, 129, 130  
 Development, *garbha*, 11, 20, 24, 101  
 Development of Affection, *narmagarbha*, 68, 69  
 Devotion, *bhakti*, 147  
 -*dhā*, adjectival use of adverbs in, xxxii  
 Dhanamjaya, time of, xxi  
 contemporaries of, xxiv-xxvi  
 stanza by, in Skm., xxiv  
 theory of the identity of, with Dhanika, xxxiii  
 Dhanamjaya, son of Vasudeva, xxiv, n. 4  
 Dhanapāla, lexicographer, contemporary of Dhanamjaya, xxiv-xxv  
 Dhanika, quotes a stanza by Muñja, xxiii  
 a contemporary of Dhanamjaya, xxiv  
 theory of the identity of, with Dhanamjaya, xxxiii  
 often named as author of DR., xxxiii

works of, xxxiv  
 quotes stanzas of his own in DR. com., xxxvii  
 DR. com. by, see Daśarūpāvaloka  
 Dhārā, capital of the Mālava kingdom, xxiv, xxv  
 Dignity, *audārya*, 59, 62  
 Disclosure, *udbheda*, 12, 14  
 Disclosure of Affection, *narmasphota*, 68, 69  
 Discouragement, *nirveda*, 110, 129, 134  
 Discourse, *samīlāpaka*, 70  
 Disgust, *jugupsā*, 124, 131, 141  
 Dismay, *udvega*, 20, 23  
 Dissension, *bheda*, 137  
 Dissimulation, *avahitthā*, 110, 121  
 Distraction, *moha*, 110, 119, 145  
 Distress, *udvega*, 132  
 Diversion, *rasāntara*, 137  
 drama, definition of, 2  
     varieties of, 4  
     opening of a, 79-80  
 dramatic structure, general arrangement of, 90, 91  
 Dreaming, *supta*, 110, 117

## E

editions of DR., xxxix-xlv  
 Effort, (*pra)yatna*, 9, 10, 15  
 Element of the Plot, *arthaprakṛti*, 9, 11  
 Eloquent Style, *bhāraṭi*, 73, 80, 81, 98  
 emendations of the text in this edition, xlvi  
 Emotion, *hāra*, 59, 60  
 Energy, *utsāha*, 124, 141  
 Enigma, *nālikā*, 84, 87  
 Enlargement, *parikara*, 12, 13  
 Entrance of a Character, *pravṛttaka*, 82, 83  
 entrance of actors, 83  
 Enumeration of Merits, *guṇakathā*, 132

Envy, *asūyā*, 110, 115, 142  
 Epilepsy, *apasmāra*, 110, 118-119, 146  
 Episode, *patākā*, 7, 9, 20, 44, 90  
 Episode-indication, *patākāsthānaka*, 7, 94  
 Episodical Incident, *prakarī*, 7, 9, 90  
 Equanimity, *mādhurya*, 45, 46, 47  
 Erotic Sentiment, *śrigāra*, 74, 92, 96, 98, 103, 128, 130-140  
 Establishment, *parinyāsa*, 12, 13  
 etymological explanation of terms, xxix  
 Exaggeration, *udāharana*, 20, 21  
     ‘exalted’ hero, *udātta*, 40, 41, 42, 89, 102  
 Excitant Determinant, *uddīpanavibhāva*, 107  
 Expansion, *bindu*, 8, 9, 15, 91, 94, 103  
     ‘experienced’ heroine, *pragalbhā*, 49, 50, 51, 97  
 Explanatory Scene, *vīskambhaka*, 34, 90, 91  
 Expression of Satisfaction, *bhāṣāṇa*, 29, 31

## F

Fainting, *pralaya*, 108  
     ‘faithful’ hero, *anukūla*, 44  
 Farce, *prahasana*, 4, 53, 54, 99-100  
 Fear, *bhaya*, 124, 145  
 Feeling, *bhāva*, 59, 60  
 Fever, *samījvara*, 132  
 Firmness, *sthārya*, 46, 47  
 Foresight, *prarocanā*, 25, 27  
 formulas, transitional and introductory, xxviii  
 Friendship, *prīti*, 147  
 Fright, *trāṣa*, 110, 114, 145  
 Frustration, *nirodha(na)*, 16, 18  
 Fundamental Determinant, *ālam-bana-vibhāva*, 107  
 Furious Sentiment, *raudra*, 74, 101, 128, 142

## G

Gallantry, *puṣpa*, 16, 18  
 Gambling, *akṣa*, 147  
 Ganeśa, invocation of, 1  
 Gay Style, *kaiśikī*, 67, 68, 98, 102, 103  
 Gentle Dance, *lāsyā*, 2, 5, 98, 99  
 Gentle Smile, *smita*, 144  
 Germ, *bija*, 8, 9, 12, 13, 14, 15, 20, 24, 28, 80, 94  
 gesture, conventional (*tripatākā*), 37  
 Gift-giving, *dāna*, 137  
 Graciousness, *prasāda*, 29, 30  
 Grandiose Style, *sāttvati*, 70

## H

Hālasaptaśati, quoted in DR. com., xxxvi  
 Halāyudha, lexicographer, praises King Muñja, xxii, xxv, n. 7  
 a contemporary of Dhananjaya, xxv  
 Hall, Fitzedward, edition of DR. published by, xxxix–xl  
 reprints of the DR. text of, xl  
 inaccuracy of the text of Bh. published by, xl, 24, 104  
 disregarded samādhī in giving variant readings, 75, 86  
 Hanuman-nāṭaka, quoted in DR. com., xxxvi  
 existed in some form prior to 11th century, xxxviii–xxxix  
 harem, assistants of the hero in the, 66  
 hero (*nāyaka*), characteristics of the, 40  
 four types of, 40–42  
 as lover, 42–44  
 number of varieties of, 44  
 companions of the, 44–45  
 secondary, of the episode, 44  
 opponent of the, 45

various qualities of the, 45–48  
 assistants of a royal, 65–66  
 relation of the, to the principal subject, 89  
 of a Prakarāṇa, 94–95  
 of a Nāṭikā, 96, 97  
 of a Dīma, 100  
 of a Vyāyoga, 101  
 of a Samavakāra, 102  
 of an Utsṛṣṭikāṇika, 104  
 of an Īhāmr̥ga, 105  
 as source of pleasure to spectators, 127  
 Heroic Sentiment, *vīra*, 74, 92, 98, 102, 128, 141  
 heroine (*nāyikā*), the three main types of, 48  
 the hero's own wife as, 49–52  
 actions of the, in anger, 50, 51  
 a maiden or another's wife as, 52  
 a courtesan as, 53–54  
 eight varieties of, according to relations with the hero, 54–57  
 total number of possible varieties of, 58  
 messengers of the, 58  
 the twenty natural graces of the, 58–65  
 of a Prakarāṇa, 95  
 of a Nāṭikā, 97  
 as source of pleasure to spectators, 127  
 types of, to be employed in certain cases, 139  
 table showing the chief types of, 149

Hint, *grathana*, 29, 30  
 Horrific Style, *ārabhaṭī*, 71, 72  
 Horripilation, *romāñca*, 108, 129  
 Humiliation, *chalana*, 25, 27  
 Humility, *nati*, 137  
 Humorous Speech, *vyāhāra*, 84, 88  
 Hunting, *mrgayā*, 147  
 Hysterical Mood, *kilakiñcita*, 59, 63

I

imaginary persons, addressing of, 38

Impatience, *autsukya*, 110, 123, 134

Incidental Subject, *prasaṅgika*, 6, 7

Incitement, *bheda*, 12, 15

Incoherent Chatter, *asatpralāpa*, 84, 87

Inconstancy, *cāpala*, 110, 123, 142

Indication, *mārga*, 20, 21

Indifference, *upekṣā*, 137

Indignation, *amarṣa*, 110, 115, 142

Indolence, *dlasya*, 110, 120, 131, 144, 146

Induction, *prastāvanā* (= *āmukha*), 81, 82, 88, 102

'inexperienced' heroine, *mugdhā*, 49, 97

infidelity of a lover, 136

Insanity, *unmāda*, 110, 122, 132, 146

Interlude, misleading translation of *praveśaka*, 35

Intermediate Scene, *arthopakṣepaka*, 33, 36

Intimation, *upanyāsa*, 16, 19

intimation of unsuitable details, 33

Intimation-scene, *cūlikā*, 34, 35

Intoxication, *mada*, 110, 117, 142

Introducer, *sthāpaka*, 79, 80

Introduction, *āmukha* (= *prastūvanā*), 81, 82, 88, 102

Introductory Scene, *praveśaka*, 34, 94, 103

Invitation, *prarthanā* (Bh., SD.), 24

Involuntary State, *sattvabhāva*, 78, 106, 108, 131

*iti*, peculiar position of the word, 77

J

Jain authors, xxv, xxvi

Jester, *vidūṣaka*, 45, 77, 82

Jīvānanda Vidyāsāgara, reprint of DR. published by, xl, 46

Joke, *narman*, 16, 17

Joy, *harṣa*, 110, 113, 141, 145

Junction, *saṃdhi*, 29

Juncture, *saṃdhi*, 11, 90, 98, 101, 102, 105

K

Kādambarī, mentioned in DR. com., xxxvi

Kāmasūtra, quoted in DR. com., xxxvii

Karpūramāñjari, quoted in DR. com., xxxvi

the *sthāpaka* found in action in the, 80

proves assignment of female roles to actresses, 82

Kāvyālambikā of Rudrāta, quoted in DR. com., xxxvii

Kāvyanirṇaya, treatise by Dhanika, xxxiv

king, manner of addressing a, 77

management of state affairs by a, 65, 66

administrative assistants of a, 65

Kirātārjuniya, quoted in DR. com., xxxvi

Kṣemendra, author, quotes stanzas by Muñja, xxiii

Kumārasambhava, quoted in DR. com., xxxvi

L

language, to be characteristic of a special region, 74

of the various characters, 75

change of, 75

Lassitude, *kheda* (SD.), 26

Laudation, *prarocanā*, 81

Laughing, *vihasita*, 144

Laughter, *upahasita*, 144

'light-hearted' hero, *lalita*, 40, 41, 66

Lightheartedness, *lalita*, 46, 48

local characteristics of a play, 75

Lolling, *lalita*, 59, 65

Longing, *abhilāṣa*, 132, 133, 134  
 Love, *rati*, 124, 130  
 love, unrequited, 132-134  
 Loveliness, *kānti*, 59, 61

## M

Māgadhi, use of, by inferior characters, 75  
 Magnanimity, *audārya*, 46, 48  
 Mahābhārata, mentioned in DR. com., xxxvi  
 Mahānāṭaka, quoted in DR. com., xxxvi  
 existed in some form prior to 11th century, xxxviii-xxxix  
 Mahāśvetāvaraṇāvasara of Bhaṭṭa Bāna, mentioned in DR. com., xxxvii  
 Mahāvīracarita, quoted in DR. com., xxxvi  
 Mālatīmādhava, quoted in DR. com., xxxvi  
 Mālavikāgnimitra, quoted in DR. com., xxxvi  
 Marvelous Sentiment, *adbhuta*, 74, 92, 128, 145  
 Meghadūta, quoted in DR. com., xxxvi  
 Merutūṅga, account of Muñja by, xxi, n. 2, xxiii  
 mentions Dhanapāla and his brother, xxiv, n. 7  
 messengers of the heroine, 58  
 meters of the DR., xxix-xxxii  
 Mildness, *mṛdava*, 84, 88  
 Military Spectacle, *vyāyoga*, 4, 101  
 minister of state (*mantrin, amātya*), 65, 66, 95  
 Mirth, *hāṣa*, 124, 143  
 Mis-statement, *abhūtāharana*, 20  
 Monologue, *bhāṣa*, 4, 38, 98, 103, 104  
 Mṛcchakaṭīka, quoted in DR. com., xxxvi

Mudrārākṣasa, quoted in DR. com., xxvi  
 Muñja, Paramāra ruler, patron of Dhanāñjaya, xxi, 148  
 epithets of, xxi, xxiii  
 a poet, as well as warrior, xxii-xxiv  
 Dhanika an officer at the court of, xxxii  
 a land-grant of, xxxiii  
 Dhanika quotes a stanza by, xxxvii  
 Muñja, author of the *Gaūḍavaho*, xxii, n. 5

## N

Nāgānanda, quoted in DR. com., xxxvi  
 Narration, *nirṇaya*, 29, 30  
 Nātyapradipa, dramaturgic treatise, xxxix  
 Navasāhasāṅkacarita, Vākpatirāja and Sindhurāja praised in the, xxii, xxvi, n. 1  
 quoted in DR. com., xxxvi  
 Nilakanṭha (= Śiva), 2  
 notes, character of the, in this volume, xliv-xlv

## O

Obstruction, *pratiṣeda* (SD.), 28  
 Odious Sentiment, *bībhatsa*, 74, 128, 141-142  
 Opening, *mukha*, 11, 12, 28, 80, 98  
 Opening of the Story, *kathodghāṭa*, 82, 83  
 Opponent of the Hero, *prati-nāyaka*, 45  
 Opposition, *virodhana*, 25, 27  
 Ornament, *bhūṣāṇa*, 147  
 Outburst of Affection, *narma-sphūrja*, 68, 69  
 Outvying, *adhibala*, 84, 86  
 Outwitting, *adhibala*, 20, 22, 23

P

Padmagupta, poet, Vākpatirāja and Sindhurāja praised by, xxii, xxvi, n. 1  
a contemporary of Dhananjaya, xxv-xxvi

Paiśācī, use of, by inferior characters, 75

Pāṇḍavānanda, drama, quoted in DR. com., xxxvii

Pantomime, *nṛtya*, 5

Parab, K. P., edition of DR. published by, xli

Paralysis, *stambha*, 108

Parasite, *viṭa*, 45, 98

Parimala, another name of Padmagupta (q. v.), xxv

Particular Presentation, *prayogātiśaya*, 82, 83-84  
'partly experienced' heroine, *madhyā*, 49, 50, 51

Pārvatī (Śarvānī), 2

Passion, *helā*, 59, 60

Pathetic Sentiment, *karuṇa*, 74, 104, 128, 146

Pause, *avamarśa*, II, 24, 101, 102

Permanent State, *sthāyin*, 92, 106, 109, 124-127, 129, 131

Personal Address, *janāntika*, 37

Placation, *śakti*, 25, 26

play, opening of a, 79

Pleasantry, *narman*, 68

plot, modification of unsuitable features of a, 89

Poise, *gāmbhīrya*, 46, 47

Prabandhacintāmaṇi, account of Muñja in the, xxi, n. 2, xxiii  
Dhanapāla and his brother mentioned in the, xxiv, n. 7

Prabhāvakacarita, Dhanapāla mentioned in the, xxiv, n. 7

Prākrit, used in one form of *viskambhaka*, 34  
certain characters to speak, 75

Pratāparudrīya, quotations from DR. in the, xxviii

*pratīcāra*, word not in the St. Petersburg lexicons, 70

prefix, omission or addition of a, in technical terms, xxxix

Preliminaries, *pūrvvaraṇga*, 79, 85, 86

Pretended Anger, *kūṭṭamita*, 59, 64

Principal Subject, *ādhikārika*, 6, 89

Privation, *ayoga*, 131, 132-134, 139

Priyadarśikā, mentioned in DR. com., xxxvi

Production of a Matter, *vastūt-thāpana*, 72

Progress, *krama*, 20, 21-22

Progression, *pratimukha*, II, 15

Propitiation, *samgraha*, 20, 22

Prospect of Success, *prāptyāśā*, 9, 10, 20

Pṛthivivallabha, epithet of King Muñja, xxi

psychology of enjoyment of the drama, 127

Pursuit, *parisarpa*, 16

Puṣpadūṣitaka, drama, mentioned in DR. com., xxxvii

Q

Quarrel, *toṭaka*, 20, 23

queen, manner of addressing a, 77  
the oldest wife in a Nāṭikā to be a, 97

Quietistic Sentiment, *sāntarasa*, 129

quotations, from DR., in Pratāpar. and SD., xxviii

illustrative, in Dhanika's commentary, xxxv-xxxix, xliii-xliv

R

Radiance, *dīpti*, 59, 61

Raghuvamśa, quoted in DR. com., xxxvi

Rajendrakarṇapūra, Muñja mentioned in the, xxi, n. 2

Rāma, as hero, 127

Rāmābhuyuda, drama, mentioned in DR. com., xxxvii

Rāmāyaṇa, mentioned in DR. com., xxxvi

    mentioned in DR., 38-39

rank, grouping of characters according to, 67

Rasikasamjivāni, a stanza by Muñja quoted in the, xxiii

Ratnāvali, frequently quoted in DR. com., xxxvi

Raving, *pralāpa*, 132

Rebuke, *dyuti*, 25, 26

Recollection, *smṛti*, 110, 116, 132, 142

Re-interpretation, *avasyandita*, 84, 87

Repartee, *vakkeli*, 84, 86

Representation, *rūpaka*, 4

Resentment, *māna*, 135-137

Resolve, *yukti*, 12, 13

Response, *pragamana*, 16, 18

Revelation, *ākṣepa*, 20, 23-24

Reverence, *prasaṅga*, 25, 26

role, female, assigned to an actress, 82

Rudra, a poet, quoted in DR. com., xxxvii

S

Saduktikarṇāmṛta, a stanza attributed to Dhananjaya in the, xxiv

    King Muñja mentioned or quoted in the, xxiv, n. 3

Sāhityadarpaṇa, dependence of, on DR., xxviii

    refers to DR., 15, 17

    criticizes DR., 65, 66

Sakuntalā, quoted in DR. com., xxxvi

Sambhu, author, mentions Muñja, xxi, n. 2

Samudramanthana, a drama or a legend, mentioned in DR. com., xxxviii

Sanskrit, one form of *viśkambhaka* to be in, 34

characters that are to speak, 75

generally used in the Eloquent Style, 81

Sāntisūri, author, mentions Dhana-pāla, xxiv, n. 7

Sarasvatī, 2

Sarasvatikāṇṭhābhārana, Muñja mentioned in the, xxiii, n. 2

DR. quoted in the, xxxiii, n. 2

Sāṅgadharapaddhati, stanzas by Muñja in the, xxiv

contains three stanzas by Dhanika, xxxiv

Śarvāṇi (= Pārvatī), 2

Śaurasenī, use of, by inferior characters, 75

scenes explaining omitted matters, 33-36

Self-control, *dhairyā*, 59, 62

Sense of Honor, *tejas*, 46, 47

Sentiment, *rasa*, 4, 91, 92, 96, 98, 100, 101, 102, 103, 104, 106, 126, 127, 128, 129, 148

Separation, *viprayoga*, 131, 135-139

Settling, *saṁādhāna*, 12, 14

Shakspere, a parallel adduced from, 132

Shame, *vrīḍā*, 110, 118

‘shameless’ hero, *dhṛṣṭa*, 42, 43, 44

Show, *rūpa*, 3

Sickness, *vyādhi*, 110, 122, 142, 146

Silent Expression of Affection, *moṭṭīyita*, 59, 64

Siśupālavadha, quoted in DR. com., xxxvi

Siva (Nilakanṭha), 2, 78

Sleeping, *nidrā*, 110, 117, 144, 146

Smile, *hasita*, 144

Sobhanamuni, Jain author, a temporary of Dhanamjaya, xxiv, n. 7, xxv

Sorrow, *śoka*, 124, 139, 146

Special Juncture, *samdhyanṭara*, 147

spectator (*rasika*), 106, 126, 127

Sportiveness, *līlā*, 59, 62, 140

Sridharadāsa, author, quotes a stanza by Dhanamjaya, xxiv

quotes or mentions King Muñja, xxiv, n. 3

Srivallabha, epithet of King Muñja, xxi

Śringāratilaka (attributed to Kālidāsa), quoted in DR. com., xxxvi

stage, actions not permitted on the, 93

Stage of the Action, *avasthā*, 9, 11

stage-directions, mention of asides in, 37

stage-manager, manner of addressing the, 76

assistant of the, 76, 82

opening of a play by the, 79, 82, 88

remark of the, taken up by another actor, 83

refers to an entering character, 84

State, *bhāva*, 108

structure, dramatic, general arrangement of, 90, 91

Stupor, *jadatā*, 110, 113, 132, 144, 146

Style of Procedure, *vṛtti*, 67, 73, 74, 100, 102

Subhāṣitāvali, stanzas by Muñja in the, xxiv

Subject, Principal, *ādhikārika*, 6, 89

Subject-matter, *vastu*, 6, 7, 33, 36, 80, 88, 92, 96, 98, 100, 102, 105

Sub-juncture, *anusaṃdhī*, 90

Success, *prāpti*, 12, 13

suffix, addition or rejection of a, in technical terms, xxxi

Suggestion, *upakṣeṣa*, 12

Summary, *ādāna*, 25, 28

Supposition, *rūpa*, 20, 21

Surprise, *paribhāvanā*, 12, 14

śvāsa, used for *niḥsvāsa*, 123

Sweating, *sveda*, 108

Sweetness, *mādhurya*, 59, 61

T

Tailapa II (Taila), Muñja defeated and executed by, xxii

Taraṅgadatta, drama, mentioned in DR. com., xxxvii

Tastefulness, *vicchitti*, 59, 63

technical terms, varying forms of, xxx-xxxii

method of translating, xliii

Termination, *kāryasamjhūra*, 29, 32

terminology, variations in, xxx-xxxii

Terrible Sentiment, *bhayānaka*, 74, 128, 145

text of DR., in Hall's edition, xxxix-xli

in the present volume, xli-xlii

Thunderbolt, *vajra*, 16, 19

Torment, *tāpana* (SD.), 17

Tranquillity, *sama*, 124, 129

Transitory State, *vyabhicārin*, 92, 106, 109, 110, 125, 129, 131

translation, character of the present, xliii

of technical terms, xliii

Trembling, *vepathu*, 108

Triple Explanation, *trigata*, 84, 85

Tripura, the burning of, as subject for a drama, 101

Tumult, *vidrava*, 25

Tumultuous Disturbance, *avapāta*, 72, 73

## U

Udāttarāghava, drama, quoted in DR. com., xxxvii  
 Udayanacarita, story mentioned in DR. com., xxxviii  
 Udbhaṭa, rhetorician, 73, 74  
 Unforeseen Circumstance, *upagūhana*, 29, 31  
 Union, *sambhoga*, 131, 140  
 Unrequitedness, *vidhūta*, 16, 17  
 Uproarious Laughter, *apahasita*, 144  
 Utpaladeva, Saivite guru, not to be confused with Utpalarāja, xxii, n. 5  
 Utpalarāja, epithet of King Muñja (q. v.), xxi, xxiii, xxxii  
 Uttarārāmacarita, quoted in DR. com., xxxvi

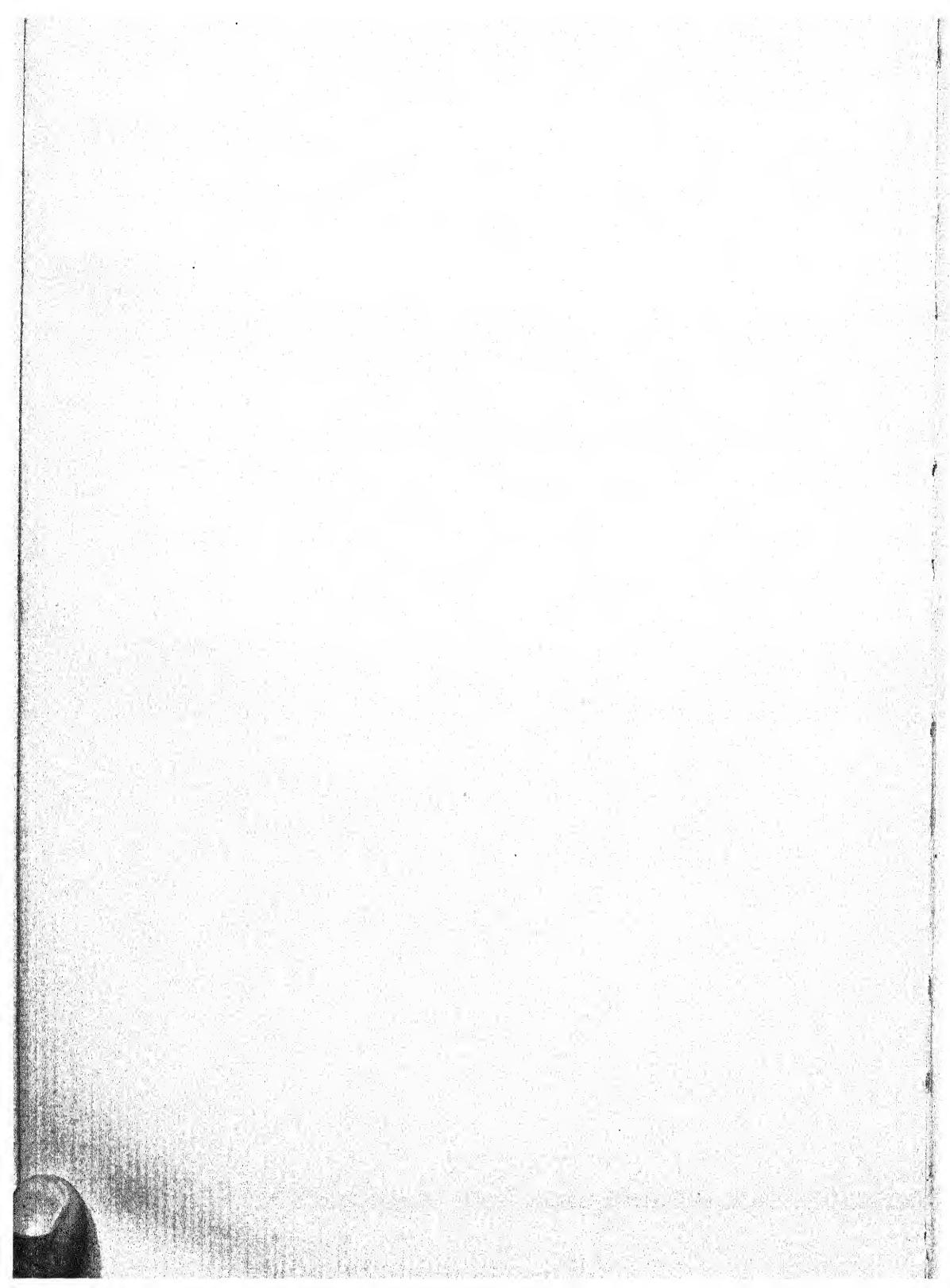
## V

Vākpatirāja II, Paramāra ruler, see Muñja  
 Vallabhadeva, stanzas by Muñja included in the Subhāśitāvali of, xxiv  
 variation in form of technical terms, xxx-xxxii  
 'vehement' hero, *uddhata*, 40, 42, 45, 101, 105  
 Venīsaṃphāra, frequently quoted in DR. com., xxxvi

verse-filler, Dhanamjaya's use of, xxx  
 Viddhaśālabhañjikā, quoted in DR. com., xxxvi  
 Vidyāsāgara, J., reprint of DR. published by, xl  
 repeats errors of Hall's edition, xl, 46  
 Vigilance, *vibodha*, 29  
 Vikaṭanitambā, poetess, quoted in DR. com., xxxvii  
 Vikramorvaśi, quoted in DR. com., xxxvi  
 Viriñci (= Brahma), creator of dramatic science, 2  
 Viṣṇu, invocation of, 1  
 Viṣṇu, father of Dhanamjaya, xxiv, 148  
 Vivacity, *vilāsa*, 45, 46

## W

Weakness, *glāni*, 110, 111, 134, 144  
 Weariness, *śrama*, 110, 112, 144  
 Weeping, *asru*, 108  
 wife of the hero (*svā*), as heroine, 48, 49, 95  
 wild dance, *tāṇḍava*, 2, 5  
 women, Prākrit to be spoken by most, 75  
 manner of addressing, 77



COLUMBIA UNIVERSITY PRESS

---

COLUMBIA UNIVERSITY  
INDO-IRANIAN SERIES

Edited by A. V. WILLIAMS JACKSON

Professor of Indo-Iranian Languages in Columbia University

---

Volume 1. **A Sanskrit Grammar for Beginners.** With Graded Exercises, Notes, and Vocabulary. By A. V. WILLIAMS JACKSON. *In preparation.*

The aim of this work is a practical one; it is designed to furnish a book for the study of the classical Sanskrit in American and English colleges and universities.

Volume 2. **Indo-Iranian Phonology**, with Special Reference to the Middle and New Indo-Iranian Languages. By LOUIS H. GRAY, Ph.D., sometime Fellow in Indo-Iranian Languages in Columbia University. New York, 1902.

Cloth, 8vo, pp. xvii + 264, \$1.50 net.

A brief statement of the phonetic developments undergone by the principal Indo-Iranian languages from the Sanskrit, Avestan, and Old Persian through the Pali, the Prakrits, and Pahlavi down to the Hindi, Singhalese, New Persian, Afghan, and other Indo-Iranian dialects.

Volume 3. **A Bibliography of the Sanskrit Drama**, with an Introductory Sketch of the Dramatic Literature of India. By MONTGOMERY SCHUYLER, JR., A.M., sometime Fellow in Indo-Iranian Languages in Columbia University. New York, 1906.

Cloth, 8vo, pp. xi + 105, \$1.50 net.

The design of this bibliography is to give as complete a list as possible of all printed and manuscript Sanskrit plays and of articles and works relating to the Hindu drama. The introduction furnishes a convenient epitome of the whole subject.

Volume 4. *An Index Verborum of the Fragments of the Avesta.*

By MONTGOMERY SCHUYLER, JR., A.M. New York, 1901.

Cloth, 8vo, pp. xiv + 106, \$1.50 net.

This index collects and cites all examples of each word found in the hitherto discovered fragments not included in Geldner's edition of the Avesta.

Volume 5. *Sayings of Buddha: the Iti-vuttaka*, a Pali work of the Buddhist canon, for the first time translated, with introduction and notes. By JUSTIN HARTLEY MOORE, A.M., Ph.D. (Columbia), Instructor in French in the College of the City of New York. New York, 1908.

Cloth, 8vo, pp. xx + 140, \$1.50 net.

This volume presents a Buddhistic work not hitherto accessible in translation. The introduction treats of the composition and general character of the work, the authenticity of certain of its sections, and the chief features of its style and language.

Volume 6. *The Nyaishes, or Zoroastrian Litanies*. Avestan text with the Pahlavi, Sanskrit, Persian, and Gujarati versions, edited together and translated with notes. (Khordah Avesta, Part 1.) By MANECKJI NUSSERVANJI DHALLA, A.M., Ph.D. New York, 1908.

Cloth, 8vo, pp. xxii + 235, \$1.50 net.

The Pahlavi text, here edited and translated for the first time, is the result of a collation of seventeen manuscripts and forms an addition to the existing fund of Pahlavi literature. The introduction gives an account of the MS. material and discusses the relation of the various versions, their characteristics, and their value.

Volume 7. *The Daśarūpa*, a treatise on Hindu dramaturgy by Dhananjaya, now first translated from the Sanskrit, with the text and an introduction and notes. By GEORGE C. O. HAAS, A.M., Ph.D., sometime Fellow in Indo-Iranian Languages in Columbia University. New York, 1912.

Cloth, 8vo, pp. xlvi + 169, \$1.50 net.

This work, composed at the court of King Munja of Mālava toward the end of the tenth century, is one of the most important treatises on the canons of dramatic composition in India. The translation here presented is accompanied by the text and prefaced by an introduction dealing chiefly with the scope and characteristics of the work and its commentary. The notes include, as a special feature, references to parallel passages in all available dramaturgic and rhetorical treatises.

Volume 8. *Vāsavadattā*, a Sanskrit Romance by Subandhu.  
Translated, with an introduction and notes, by LOUIS H. GRAY,  
Ph.D. New York, 1912.

Cloth, 8vo, pp. xiii + 214, \$1.50 net.

This romance is one of the best examples of the artificial and ornate style in Sanskrit prose. Besides the translation, the volume will also contain the transliterated text of the South Indian recension, which differs to a noteworthy degree from that of Hall, and a bibliography. The relation of the Sanskrit romance to the Occidental, especially the Greek, will be discussed in the introduction, and the notes will include parallels of incident in modern Indian and other folk-tales, as well as points of resemblance with other Sanskrit romances.

---

#### VOLUMES IN PREPARATION

In addition to the Sanskrit Grammar for Beginners, the following volumes are also in preparation:

**The Sanskrit Poems of Mayūra**, edited with a translation and notes and an introduction, together with Bāna's *Candīśataka* and Mānatunga's *Bhaktāmarastotra*, by G. PAYN QUACKENBOS, A.M., Tutor in Latin, College of the City of New York.

This volume presents the works of a Sanskrit poet of the seventh century. Besides the *Sūryāstaka* it includes also the *Mayūrāstaka*, printed for the first time from the unique birch-bark MS. in the Tübingen University Library. The introduction gives an account of Mayūra's life and works, and the appendixes will contain the text and translation of the supposedly rival poems by Bāna and Mānatunga.

**Priyadarśikā**, a Hindu Drama ascribed to King Harsha. Translated from the Sanskrit and Prakrit by G. K. NARIMAN and A. V. WILLIAMS JACKSON, with notes and an introduction by the latter.

This romantic drama on the adventures of a lost princess was supposedly written by Harsha, king of Northern India in the seventh century, and is now to be published for the first time in English translation. Besides giving an account of the life and times of the author, the introduction will deal also with the literary, linguistic, and archaeological aspects of the play.

**Yashts, or Hymns of Praise, from the Khordah Avesta.** Avestan text with the Pahlavi, Sanskrit, Persian, and Gujarati versions, edited together and translated, with notes, by MANECKJI NUS-SERVANJI DHALLA, A.M., Ph.D.

This volume is a continuation of the edition of the Khordah Avesta begun with the Nyaishes in volume 6 of the series and will be uniform with that volume in plan and arrangement.

---

The following volume, not in the Indo-Iranian Series, is also published by the Columbia University Press:

**Zoroaster, the Prophet of Ancient Iran.** By A. V. WILLIAMS JACKSON. New York, 1899.

Cloth, 8vo, pp. xxiii + 314, \$3.00.

This work aims to collect in one volume all that is known about the great Iranian prophet. The story of the life and ministry of Zoroaster is told in twelve chapters, and these are followed by appendixes on explanations of Zoroaster's name, the date of the Prophet, Zoroastrian chronology, Zoroaster's native place and the scene of his ministry, and classical and other passages mentioning his name. A map and three illustrations accompany the volume.

---

## COLUMBIA UNIVERSITY PRESS

### SALES AGENTS:

NEW YORK: LEMCKE & BUECHNER  
30-32 West 27th Street

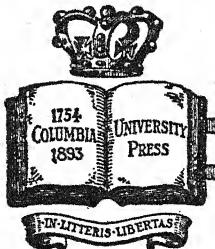
LONDON: HENRY FROWDE  
Amen Corner, E. C.

TORONTO: HENRY FROWDE  
25 Richmond Street, W.



# COLUMBIA UNIVERSITY PRESS

Columbia University in the City of New York



The Press was incorporated June 8, 1893, to promote the publication of the results of original research. It is a private corporation, related directly to Columbia University by the provisions that its Trustees shall be officers of the University and that the President of Columbia University shall be President of the Press.

The publications of the Columbia University Press include works on Biography, History, Economics, Education, Philosophy, Linguistics, and Literature, and the following series :

Columbia University Contributions to Anthropology.  
Columbia University Biological Series.  
Columbia University Studies in Cancer and Allied Subjects.  
Columbia University Studies in Classical Philology.  
Columbia University Studies in Comparative Literature.  
Columbia University Studies in English.  
Columbia University Geological Series.  
Columbia University Germanic Studies.  
Columbia University Indo-Iranian Series.  
Columbia University Contributions to Oriental History and Philology.  
Columbia University Oriental Studies.  
Columbia University Studies in Romance Philology and Literature.

Blumenthal Lectures.      Hewitt Lectures.  
Carpentier Lectures.      Jesup Lectures.

Julius Beer Lectures.

Catalogues will be sent free on application.

---

LEMCKE & BUECHNER, Agents

30-32 WEST 27th ST., NEW YORK